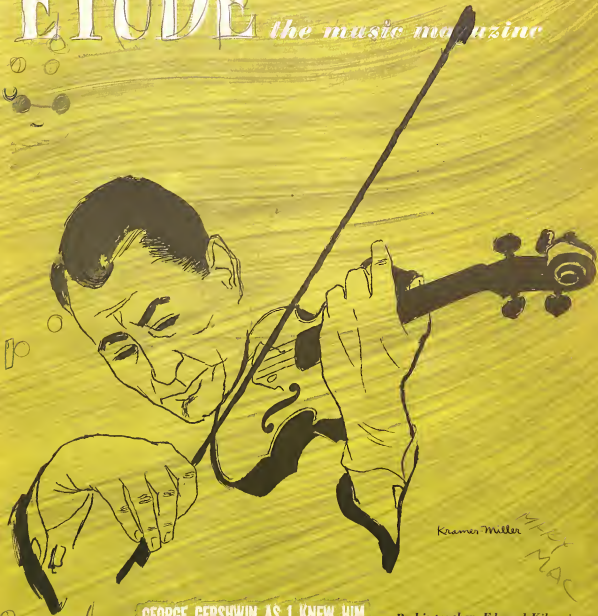


ETUDE

OCTOBER 1950 • 10 CENTS

the music magazine



GEORGE GERSHWIN AS I KNEW HIM ... By his teacher, Edward Kilenyi

"Faust and the Devil" ... Preview of the new motion picture

How Jean de Reszke taught

Wurlitzer

first in St. Peter's

Americans in Rome for the Holy Year have found a remarkable combination of the oldest and the newest in the Eternal City—the ageless traditional music of the Church performed with unusual beauty on new Wurlitzer Organs installed in St. Peter's and elsewhere in the Vatican.

The first electronic organ ever installed in St. Peter's, a Wurlitzer, made its debut in June at a Pontifical High Mass celebrated by Pope Pius XII. The performance of this instrument, with tonal colors and combinations of great variety in all registers and intensities, received not only the approval of the Congregation of Sacred Rites and leaders in liturgical music but also recognition from such publications as *Time* magazine (issue of July 17, 1950) and *L'Osservatore Romano*, official Vatican newspaper.

The new Wurlitzer is installed in the upper grotto of the recently restored Crypt of St. Peter's, above the point where historians believe the tomb of St. Peter was originally located.

The Wurlitzer Organ was auditioned for St. Peter's three years ago when another Wurlitzer, gift of His Eminence Dennis Cardinal Dougherty of Philadelphia to the Pope, was placed in the papal chapel, Chapel Matilde. This was the first electronic organ ever permitted in the Vatican and its performance led to the installation in St. Peter's.

Other Wurlitzer Organs in the Vatican now include installations in the Vatican Consistory and at the official Vatican radio and television station, the Vatican University, and the Association of St. Cecilia, authoritative society on liturgical music.

You are invited to hear and judge Wurlitzer Organs for yourself at your nearest Wurlitzer dealer's.



Pontifical High Mass in St. Peter's, celebrated by His Holiness, Pope XII, at which the new Wurlitzer Organ installed in the restored Crypt of St. Peter's was first heard by thousands of the faithful in the "cradle of Christendom."



Installation in the Crypt of St. Peter's. The organist is Reverend Maestro Don Carlo Rossini, of St. Paul's Cathedral, Pittsburgh, Pennsylvania, appointed by Pope Pius XII to direct all musical activities in Rome during the Holy Year.

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Restoration of the Crypt of St. Peter's. Rt. Rev. Mgr. Ludovico Kapp (second from right) expresses his thanks and satisfaction with the installation in St. Peter's of the Wurlitzer Organ representative for the Vatican. Radio and TV Studio, Maestro Ercoli, the technical director of St. Peter's, Dr. J. Vachini, and Fr. Rosini.



A Wurlitzer is in the Vatican Consistory near the Papal throne. This organ is also used in the Pope's private chapel, Chapel Matilde.



The Vatican radio and TV studios, official "voice" of the Vatican, has its own Wurlitzer. Another Wurlitzer has been placed in the Vatican University.



Wurlitzer is the first electronic organ accepted by the Association of St. Cecilia, authoritative liturgical music group, whose headquarters is shown here.

THE WORLD OF

Music

AFTER a nine-month leave of absence in Europe, composer **Darius Milhaud** last month returned to his faculty post at Mills College, Oakland, Calif. . . **The Century Music Publishing Co.** this month celebrates its 50th anniversary . . . **Dr. Albert Riemenschneider** of Baldwin-Wallace College, famed Bach authority, died on July 20 . . . Returning to their native Austria for the first time in 10 years, the singing **Trapp Family** performed at the Salzburg Festival on Aug. 10.

Roger Sessions, composer and teacher, was honored with a program of his own music at the University of Southern California in August . . . **Yehudi Menuhin**, touring South America, flew up to make his only U. S. appearance of the summer at the Hollywood Bowl, playing the Mendelssohn Concerto with Alfred Wallenstein and the Los Angeles Symphony . . . **The Philadelphia Orchestra** this summer signed a two-year contract with Local 77 of the American Federation of Musicians, calling for a 31-week season with a minimum of \$120 per week . . . **Dr. Louis B. Wright**, director of the Folger Shakespeare Library in Washington, will head the advisory board of the Guggenheim Foundation . . . **Claudio Arrau** this summer played eight sold-out concerts in his home town of Santiago de Chile, where he is a national hero with a street named for him.

Boston University and the New England Conservatory will sponsor jointly a Festival of Music by New England Composers, beginning October 9 and continuing through May 2, 1951. Com-

posers represented will include Charles Ives, Edward Burlingame Hill, Walter Piston, Randall Thompson, Leonard Bernstein, Gardner Read, Nicolas Slonimsky, Roger Sessions, Lukas Foss, Mabel Daniels, Paul White, Daniel Gregory Mason and Quincy Porter. Their music will be performed by the Stradivarius Quartet, the Boston University Choral Art Society, the New England Conservatory Chorus, orchestras from both institutions and the Boston University Brass Choir.

The Ventnor, N. J. City League presented its third annual Summer Music Festival last month. Soloists included Dorothy Maynor, soprano, Oscar Shumsky, violinist, Andor Foldes, pianist, Frank Guarrera, Metropolitan haritone, and the Kroll Quartet.

Arthur Brown, conductor of symphony orchestras in Tulsa, Okla., and El Paso, Tex., spends a large part of each week commuting between the two cities by air.



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COMPETITIONS

• The H. W. Gray Co. will publish prize-winning anthems in two contests, sponsored by the American Guild of Organists and the Church of the Ascension in New York. The A. G. O. contest, limited to residents of the U. S. and Canada, is for a setting of an English text of the composer's choice. Closing date, Jan. 1, 1951; prize, \$100. Full details from the A.G.O., 630 Fifth Ave., N. Y. C. The Church of the Ascension offers a \$100 prize for a setting of the Te Deum. Contest closes Feb. 1, 1951. Details from Secretary, Church of the Ascension, 12 W. 11th St., New York City.

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Authors in this issue . . .



Edward Kilenyi

EDWARD KILENYI ("George Gershwin As I Knew Him", p.11) has for 25 years been a member of the Hollywood colony as director and composer of motion picture music. He is currently with Twentieth Century-Fox. Kilenyi's earlier years were spent studying in Budapest, Rome, Cologne, and then at Columbia University in N.Y.C. His later teaching efforts produced musicians who were to become successful as song writers, directors, arrangers, instructors and soloists.

Not long ago, with Ira Gershwin, George's brother, Kilenyi sorted through a trunk full of George Gershwin's old manuscripts. "Among them," Kilenyi reports, "we were fortunate to find one large exercise book. I confess that recognizing his and my own handwriting of 31 years ago lunched and thrilled me."

HYMAN GOLDSTEIN ("Will Your Students Succeed in Music?", p.16) plays first violin in a New York symphony orchestra, teaches, is a practicing psychologist, a member of the National Vocational Guidance Association and the New Jersey Vocational Guidance Association, and in his spare time works toward his Ph.D at New York University.

MAX KLEIN ("How Jean de Reszke Taught Singing", p.14) has felt compelled, as a former pupil of de Reszke, to set down the master's basic theories about singing, especially since de Reszke left no such written legacy of his own. Formerly an opera and concert singer, Klein headed the Singing Department of the Vienna Music Conservatory for 14 years. From there he went to Ankara, invited by the Turkish Government to teach singers of the Turkish State Opera. He remained there 11 years, and lives now in New York.

LJUBA WELITSCH ("Breathing Is Everything", p.18) is a violinist turned singer. She studied voice in Vienna, joined the Vienna State Opera, and earned a brilliant reputation throughout Europe for her singing and acting. Two years ago Mme. Welitsch joined the Metropolitan, becoming a sensation in the U.S. overnight.

This Month's Cover . . .

Probably every violinist, amateur and professional alike, derives deep satisfaction from intense playing such as that pictured by Artist **TED MILLER**. Which reminds us . . .

Isaac Stern was playing a concerto just so passionately as Artist Miller's cover hero, accompanied by the Boston Symphony, when some sardonic fate snapped the G-string on his violin. We always wondered what would happen . . . But Stern simply seized the concertmaster's violin, and started over again.

Fritz Kreisler had his interruptions too, as when he was playing for the Sultan of Turkey, the Sultan's courtiers and veiled women. Flattered by the Sultan's sudden clapping, Kreisler was more than ever giving the music his all, when the Grand Vizier stepped up and tore the violin from him, exclaiming, *sotto voce*: "In the name of Smyrna rugs and Damascus dates, do you wish to lose your head? Don't you hear His Majesty clapping his hands?—It's the signal to stop!"

If Kreisler started over again, it was somewhere else.

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MUSICAL

Miscellany

By NICOLAS SLONIMSKY

SNYDER von Wartensee, one of those "dictionary musicians," of whom nothing survives save an entry in music lexicons, had one of his compositions corrected by Beethoven. "It must be like this," said Beethoven, changing some notes in Snyder's manuscript. "May I ask why, Master?" inquired Schnyder. Beethoven's eyes flashed. "Because I Beethoven, say so," he replied. "Is that not enough?"

Schnyder lived to witness the rise of Wagner, whom he regarded as a musical amateur. He once expressed the following opinion: "I place Wagner above Goethe and Beethoven. He composes better music than Goethe, and writes better verse than Beethoven."

At a music store, a lady customer asked the clerk for a piano piece with not too many flats. "I cannot play with more than two flats in the key signature," she explained. The clerk picked up the "Moment Musical" by Schubert. "Here is a very beautiful piece," he said, "but unfortunately it is written in four flats." The lady hesitated for a moment, and then hit upon a solution. "Ah, well!" she said, "I'll scratch out the two extra flats."

This advertisement appeared in the German periodical, "Gedalia," in 1833: "A lute for sale because of lack of space. Urgent."

THAT a string quartet consists of no more than four musicians seems to be a difficult proposition to some people. The chairman of the welcoming committee at a concert of the Rosé Quartet in a small German town made a little speech in which he said: "I hope that next year you will be even more successful, and that eventually you will be able to increase your little band." . . . During the

war, the manager of a string quartet sent in a bill to the government agency that sponsored the quartet's appearance. In reply he received a letter containing this request: "Please state the number of musicians in your quartet."

WE HEAR with our ears, but we listen with our feet. At least this is what Dr. Hoppli, the Swiss scientist, announced to the astonished world in 1926. The nerve center which registers and transmits the pleasure or displeasure of listening to music is situated at a point just under the bend of the metatarsus, the group of five bones between the ankle and the toes. This is the Music Center of Man. There is a collateral Rhythm Center situated also in the foot, close to the big toe. The nerves controlling the ability to dance rhythmically lie in the ankle bone. By exciting these nerves electrically, music appreciation can be substantially improved in the average person.

JOSEF HOFMANN and Leopold Godowsky went to a concert by a gifted but erratic pianist. In the first movement of Chopin's B-flat Minor Sonata, the pianist became hopelessly mixed up, and skipped a whole section. "Isn't it awful to forget like that?" remarked Hofmann. "I don't think it is so awful," replied Godowsky, adding scornfully, "What he remembered was much worse."

A heinous crime was once charged by a music critic against an opera company: Carmenicide.

ONE day in 1893, Frederico Churca, the Spanish composer of successful operettas, attended a Madrid performance of his greatest hit, "La Gran Vía."



MAX REGER
"Pigs and composers . . ."



JOSEF HOFMANN
Anful to forget?

dealing with the life of pickpockets. On the way home, his wallet containing 300 pesetas and a photograph disappeared from his pocket. He told the story to the papers. A few days later, he received a letter enclosing 300 pesetas in banknotes, saying: "Estimado Maestro, we have learned from the papers that one of our members inadvertently picked your pocket. We certainly would not disgrace our profession by robbing a man who has so much sympathy for a pickpocket's life. We are returning the money, but we are retaining the photograph, which we will pass to our associates so that they will not repeat the regrettable incident." The letter was signed "Los Tres Ratos," which are the names of the three pickpockets in Chueca's operetta.

Max Reger and a group of friends had some beer and pork sausage after a concert. The conversation turned toward the lack of recognition of great composers during their lifetime. "Pigs and composers have this in common," observed Reger. "They are appreciated only after they are dead." And he helped himself to another serving of sausage.

USED orchestral scores and parts often provide some interesting informal reading. In the viola part of an ultra-modern composition, a French viola-player added the pronoun *il* before the word *viola*, and *la musique* after it, so that the phrase read: *il viola la musique* (he violated music).

Sometimes a musician who has a lot of rests is called upon to turn the pages for a neighbor. One orchestra part bore a large serial in

pencil: TURN IZZY'S PAGE. IZZY was not otherwise identified.

The celebrated violinist, Wilhelmj, was invited by a Vienna banker to play at his home for the entertainment of the guests. Wilhelmj opened his program with the Andante from Mendelssohn's concerto. The banker listened for a while, and then whispered to one of the guests: "Those musicians are all alike. I pay him by the hour, so he plays slow music!"

THE Norwegian contemporary composer, Klaus Egge, signs his compositions in musical notes, E-G-G-E. The name of the Danish composer, Gade, can be spelled with just one note on the second



line of the staff, which is read first in the treble clef, then in the alto clef, after which the music is turned upside down, and the same note is read again in the treble and in the alto clef. And the most famous of all musical names, that of Bach, can be spelled with a single note on the third line of two crossing musical staves perpendicular to each other, using the G clef (in



the key of one flat), tenor clef, alto clef, and the G clef again. By turning the double staff counter-clockwise, we obtain the famous letters B-A-C-H.

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BOOKSHELF

By THOMAS FAULKNER

M. RIMSKY-KORSAKOFF:
Principles of Orchestration
Digest by Adolf Schmid

PSYCHOLOGISTS explain by the law of "compensation" the phenomenon of people who start out doing a thing badly, and end by doing it very well indeed. Some years ago at a famous American music school, the career of a brilliant theory teacher was summarized as follows: "Well, she flunked theory at the Paris Conservatory; she compensated, and here she is."

Similarly, both Hector Berlioz and Nicolai Rimsky-Korsakoff, whose sketchy academic training did not include the study of orchestration, became by their own efforts the two outstanding orchestral technicians of the 19th century.

There is a certain fascination in reading the thoughts of a great man exactly as set down on paper by himself. On the other hand, Rimsky-Korsakoff's glittering virtuosity at instrumentation was not matched by skill with the pen. Both "Autobiography" and "Principles of Orchestration" are turgid, repetitious and generally heavy going.

For the benefit of his classes at Juilliard, Mr. Schmid has extracted from "Principles of Orchestration" the salient matters treated by Rimsky-Korsakoff. The result is an orchestral manual that should be of interest and considerable value to anyone interested in the manipulation of the orchestra.

Roscoe and Haeske, \$2.25

TEACHING MUSICIANSHIP
By Howard A. Murphy

YET another book on music theory. Mr. Murphy, however, adopts the sensible point of view that "our business as teachers is to explain music, not textbooks." He thereby avoids the usual fault of treating theory as having little or nothing to do with music as written and performed. The familiar elements of sight-singing, ear-training, four-part writing, key-

board harmony and so forth are approached from a fresh standpoint. If the book has a fault, it is that Mr. Murphy's style tends somewhat to the professorial. He is a faculty member at Teachers College, Columbia University.

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THE ORCHESTRA
from Beethoven to Berlioz
By Adam Carse

IN a volume of massive and rather staggering erudition, Mr. Carse has traced in copious detail the evolution of the orchestra from its relatively crude state at the beginning of the nineteenth century to its 1850 status, ready to become with the advent of von Bülow, Nikisch and Hans Richter the finely-tempered precision instrument we know today.

Fabulous names of the 19th century emerge from Mr. Carse's pages: Jullien, half-charlatan, half-genius, whose London concerts were a sensation in the 1840's, who conducted from a red-and-gold podium, and always had white kid gloves brought in on a silver platter when he conducted the music of Beethoven; Haenckel, the patient conductor of the Paris Conservatory Orchestra who kept his players doggedly rehearsing for three years on Beethoven's Ninth Symphony; the composer-conductors, Wagner, Berlioz, Meyerbeer and Spontini.

Mr. Carse even lists in detail the instrumentation of leading European orchestras in the first half of the 19th century, and gives the names of outstanding string, woodwind and brass players, together with their tenures of office.

The book is earnest, scholarly, packed with footnotes and makes no compromise with detail in the interest of readability. Although the novice may find it dull reading, anyone with a curiosity about the orchestra and its development will hail it as an invaluable reference work.

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George Gershwin

...as I knew him

By his teacher, EDWARD KILENYI

IT WAS Charles Hambitzer who first spoke of George Gershwin to me. "The boy is not only talented," he said, "but is uncommonly serious in his search for knowledge of music. The modesty with which he comes to his piano lessons and the reverence with which he approaches instruction, impress me, in fact, touch me. He wants to take up the serious study of harmony and I would like you to accept him for a private pupil."

Charles Hambitzer was Gershwin's first serious piano teacher. George always spoke of him with warm admiration, musically and personally.

Even during our first lessons, George Gershwin proved himself to be as Hambitzer described him. When he talked he was soft-spoken. Soon he became attached to me, and whatever I showed him, he assimilated and used to advantage.

George understood that he was not to learn "rules" according to which he himself would have to write music, but instead he would be shown what great composers had written: what devices, styles, traditions—later wrongly called rules—they used. Consequently, he enjoyed the contents of our textbook—"The Material Used in Musical Composition," by Percy Goetschius.

George early showed his love for learning. It was such, for instance, that he was not satisfied to accept the three kinds of minor scales—harmonic, melodic, and the kind used by Bach and Handel. After he was shown an example (in the C Minor Fugue, by Bach) he looked for others.

When in his early lessons he was shown the "deceptive," or broken cadence (*cadenza rotta*), that is, the progression of the dominant chord resolving into the chord on the sixth degree (VI), he was fascinated by it, particularly in minor. His enthusiasm for this progression (V-VI) calmed when I quoted him a passage from Schumann's critical writings, in which Schumann criticized young contemporary composers for abusing the musical progression formula of "X plus 1/2," that is, the dominant in minor going to the triad on the next higher half step. It also made him cautious in the future not to imitate exact examples taken from past masters.

At first he was wondering if doing exercises with figured bass was necessary. I explained to him that such exercises are as much needed for training to learn good voice leading (part-writing) as finger exercises and scales are necessary in training a pianist, and that neither figured bass exercises nor finger exercises on the piano were meant for public hearing. Then he just loved to do them, and he did do them carefully and patiently, particularly after I showed him some old editions of Handel's music where the melody was accompanied only by a bass, with the chords indicated by figures.

His neat manner of writing. (Continued on next page)



GEORGE GERSHWIN . . . "uncommonly serious in his search for knowledge."



Page from the exercise book in which George Gershwin wrote lessons from August, 1919, to September, 1921. Note, in Kilenyi's handwriting, reads: "Apply III; 6, 5." Chord of III is circled. Exercise was for practice in handling this chord, but Gershwin used it only once. Five staves in center are Gershwin's first writing for strings. Transposition, at bottom, uses tune from hit show, "La, La, Lucille."

GERSHWIN continued

out his exercises carried over into all his writing. Even in his elementary exercises he noted my corrections and rewrote them to make his manuscript look neat.

Of course, at every step of his learning new chords, I showed him the same chords in actual texts of the great masters. His textbook itself copiously illustrated every new chord with examples taken from compositions of the masters. Moreover, because George himself had already written songs which had been published and become popular, it was natural that he recognized in his exercises much which he himself had already applied and used.

When we were about to begin the study of modulation, George came face to face with a serious problem. He was to write the music to a Broadway show and would have to travel with the show before the New York opening. What should he do? How could he continue his lessons or even find time to practice his exercises?

Of course he couldn't. But still another question worried

George. When composing his show music how should he try to apply what he had learned with me?

"Try not to think of anything you learned," I advised. "Write anything which comes to you spontaneously."

When, about five months later, George returned to continue his lessons, he was happy, mostly because of the great success of his show, but partly because, as he enthusiastically stated, he had found that the material he learned in his lessons enabled him to write with less effort.

A year or so later George discontinued his studies, but by this time he was of course more advanced in his studies of harmony and knew even more that he could apply effortlessly. After several such interruptions caused by show productions we were approaching the final chapters of our textbook on harmony. To illustrate profusely that everything he learned from it was based on excerpts from masterpieces, I made him play and analyze every quotation. In this way also he studied Cutter's "Harmonic Analysis," which systematically covers harmonies used by Haydn, Wagner, Richard Strauss, Debussy, Rachmaninoff, and others.

Meanwhile, we went through complete classical sonatas and symphonies to recognize harmonies in their original and complete texts. It was while analyzing and playing these that I prepared him to take up counterpoint. To this, however, we never came. He never studied counterpoint systematically with me. But he had an extraordinary faculty for absorbing everything he observed and applying it to his own music in his times spoken of as "self-taught."

Even before finishing his formal study of harmony, we started the study of the homophonic form. It was for these lessons that he wrote some sketches which later became his short Preludes for piano. At the same time—that is, during our study of harmony—I started to make him acquainted with writing for single orchestral instruments. In those days we did not have records and phonographs which could reproduce orchestral instruments with great fidelity. Therefore, we went through the discussion of an instrument in our textbooks and looked up characteristic passages from orchestral scores. George wrote out examples and composed some passages himself. Then we engaged a member of a prominent symphony orchestra to play the examples for us.

By this time George Gershwin was familiar with the orchestra. He not only attended orchestra rehearsals of his shows but he studied orchestral scores. Subsequently, too, we went over them in his lessons.

During all these years he often spoke of his desire to quit writing popular music and retire somewhere far away so that he could devote himself to serious music. An opera! Or a symphonic poem with the Gettysburg Address for a subject!

I did not hesitate to express my practical views about this unselfish dream of his. "In a few years," I told him, "you would be forgotten as a Broadway writer. You would face the same difficulty all young Americans have to face when trying to have their works performed. You would come nearer to your goal if you were to continue your studies and become even a bigger success than you are today. You should attain such fame that conductors in due time would ask you for serious compositions to be performed by them." He saw immediately what I meant, and years later I realized happily that so it happened.

For a few years we did not see each other until he invited me to listen to a rehearsal of his "Rhapsody In Blue," conducted by Paul Whiteman. Later George Gershwin went to Europe and returned with his "American In Paris." We met on Broadway while he was walking with a well-known playwright, to whom he introduced me with the words: "This is Edward Kilenyi, the man to whom I owe everything (Continued on Page 64)"

What Every Parent Should Know

For cooperation and mutual understanding, keep parents posted via this chain letter method

By RUTH TEEPLE REID

Parents of music students often ask: "What can I do to make music more desirable to my child?" They are confronted by the problem of instilling in their children a sense of the value of choosing wisely what to take up, or drop, as extra-curricular activity. That means emphasizing the lifelong value of music study.

I'VE DISCUSSED the problem at length with my teaching colleagues. All of us have tried various methods. We're in agreement only on the point that something should be done toward keeping parents posted. They should be fully informed of the pupil's progress, and warned about special problems as they arise.

Personally, I have found monthly letters to parents the most satisfactory means of contacting both parents of every pupil.

I have no way of knowing whether the letters are read. But I have reason to believe they are. For one thing, I've been spared the sort of arguments with parents that other teachers sometimes talk about—based chiefly on a misunderstanding of the problems of the teacher.

In letters I deal with specific problems that recur with nearly all pupils.

For example, there are certain times during the year when practicing lags due to vacations and interrupted schedules. Children thrive on routine. If their routine is interrupted, it interferes with their basic sense of security. Children get out of the habit of study, also, and it takes time to get them back into the routine.

For that reason, a letter which gives the reasons for establishing and maintaining a routine may give an unhappy parent help over a difficult spot. The letter also

serves the pleasant function of demonstrating that one's interest in the pupil and in the pupil's parents does not end when the lesson is over.

The question of a well-established routine is only one of numerous topics which may give parents valuable insight on music study as the teacher sees it. Other pertinent subjects are: Concentration; Punctuality at Lessons; Recitals and Recital Department; Studio Etiquette; Posture; Taking Lessons Versus Studying Music; Music Study as a Character-Building Factor; Summer Vacations.

Letters should be not more than a page in length, dealing with one subject at a time to avoid confusion.

Here is how one such letter was treated:



Dear Parents:

A pupil has asked, "What should I do about my music during summer vacation?"

Many parents give their children a vacation from all music study during the entire school vacation. They say their children need a complete rest.

The result is that by the end of the summer, musicianship and interest have disappeared, and it takes many weeks of review to bring a pupil back to the point reached the previous spring.

This is bad for the pupil, and discouraging for parents.

One method of keeping children from slipping backward during a vacation is to suggest that the pupil make out a practice program for the summer. Its value and importance to him must be clearly explained first. Then the program will need tactical supervision by a parent or other adult.

In drafting a summer work schedule, keep the following points in mind:

Long-continued practice without lessons and the stimulating effect of new music can be tiresome. Why not devote the summer to practice in sight-reading? Twenty minutes a day will work wonders. Books of song arrangements and hymn-tunes are a good starting point. I will be glad to send you a list.

Our city and county libraries have much fine material for music reading. Books from the State library may be ordered. Now is the time for young musicians to explore piano literature, as well as reading the musical biographies, histories of music and other books they didn't have time for during the winter season.

Creative music writing will undoubtedly find a place in the summer schedule of many pupils. Making up the tune to a poem and adding the necessary chords will be a stimulating experience.

And then, what about music at home?

"The most enduring intimacy with music is established in the home."

My last letter for this season will deal with: "RECITALS; Their Purpose—Department—Dress."

Cordially yours,

Ruth Teeple Reid

Are you constantly irritated by tardiness? Do you fret, and scold your pupils? Write a letter to parents about it. Don't scold the parents; take them into your confidence. Outline your schedule. Show how it is upset by tardy pupils. Demonstrate how other pupils are penalized by having to wait until the tardy child's lesson is finished. Parents will understand.

You can do your own letters at small cost if you can type and own a hektograph. The operation is simple and takes little time. If you do not type, you can write your letter with hektograph pencil.

Mimeograph stencils can be cut by you on your typewriter, or with a stylus. Not having a stylus, I have used a ball-point pen, which cut a clear stencil. Your high school commercial department, or your church secretary, will probably run them off for you for a small sum. A commercial advertising agency will do the whole business, including addressing and mailing, at a cost of about 10 cents per letter.

The important thing is to keep a close, friendly contact with the parents of every pupil. Tell them about problems which concern them. Do not work yourself into a frenzy because they seem to be lacking in understanding. Let them know that you are interested in your pupils as people, in their parents, and in their parents' problems insofar as they concern you. Children are people, and so are their parents. Music teachers sometimes forget it.

HOW JEAN DE RESZKE TAUGHT SINGING

By MAX KLEIN

JEAN DE RESZKE, the greatest singer of the age before Caruso, was also the greatest teacher of his time. Patti, Slezak, Kurz, Knoté and many others received the finer touches to their art from him. In his home in Paris, Jean de Reszke had a small theatre, seating about 150 people, where he staged operas with casts made up of his pupils. To these memorable performances he invited such distinguished musicians and patrons as Felix Weingartner, the Rothschilds and Gabriel Fauré.

To become a pupil of this supreme master was an involved process. One first had to register with his secretary, Louis; then, after a long period of time, an acceptance might come through—from Louis.

For ten lessons of 30 minutes each, one had to hand over to Louis the sum of 1,000 francs in advance, an unheard-of fee at this time. But those fortunate enough to be accepted were very grateful. De Reszke gave no more than ten lessons in one day, and one day each week devoted himself to golf.

After acceptance and payment, Louis would give the lucky pupil a personalized card on which the numbers 1 to 10 were printed. Before each lesson Louis would punch the pupil's card, very much like the conductor of a suburban train. In this way, there could never be any doubt as to the number of lessons the pupil had received. One never talked about monetary matters with the master, only with Louis.

Although a tenor, Jean de Reszke was able to sing all notes for every pupil, whether soprano or bass. He usually sat far away from the pupil, but sometimes he rushed to the piano, pushed the accompanist aside, and showed how the phrase should go, accompanying himself with a few chords.

In his last years, de Reszke loved to have his parrot on his shoulder during lessons. A sensitive voice critic, the parrot screamed in fury at the sound of a bad note. Both the master and his pupils laughed heartily at it.

JEAN DE RESZKE, himself never recorded his method for the simple reason that, as he expressed it, he had no specific method.^a

Although this great teacher died in 1925, no pupil has committed his method to writing. I have undertaken this task, relying upon my long experience with de Reszke. I have endeavored to show young singers the way to achieve the art of "bel canto" by the same method taught me by

this great master. I have, with few exceptions, not mentioned any specific exercises since these have been publicized by different authors. It does not matter much what one sings, but it is most important how one sings. And it is with the matter of how that I have been concerned.

I have endeavored to so explain the art of singing that any singer can physically sense it himself. I refer to those organs, the functioning of which the singer can

feel and over which he has full control.

The breath is the means by which the singer's tone is produced. Singing is the process of transforming the intaken breath into vocal sound. It follows that breathing is one of the most important components in the art of singing. A good singer breathes correctly. Incorrect breathing is very often the cause of a faulty tone. This brings us to the problem that arises in every section of the art of singing, namely, that the art of beautiful singing is not acquired scientifically, but is the expression of individual feeling.

I have spoken of breathing correctly. How does one breathe correctly? What one singer thinks is correct may be considered incorrect by another. No two books agree on the subject. In my opinion, it is useless to touch upon or discuss the numberless methods of breathing and tone production. Above all, it is my desire to help and give my readers the benefit of my experience where they are in doubt. For which seriously minded student of singing has not been in doubt at one stage or another of his career, concerning his own capacity and the way which he is pursuing?

Under such circumstances, I will endeavor in the following pages to impart some of that knowledge which I have acquired during a lifetime of serious study. One can teach students only by a method which leaves no room for doubt.

For six years I studied with three famous teachers, not one of whom taught me a definite method of breathing, nor was any particular stress placed upon the art of breathing. It was left to chance. Though I had sung successfully for two years in opera, both in Leipzig and Vienna, I felt the urgent necessity to reach a higher level. This I was able to accomplish through the help of that incomparable master, Jean de Reszke, in Paris. He explained to me with definite assurance, that when taking a breath the abdomen should move out for the duration of the breath, that is for a breath phrase. Upon termination of the breath phrase, the abdomen should be allowed to recede slowly to its natural posi-



Jean de Reszke with fellow-tenor John McCormack at de Reszke school in Monte Carlo.

tion. The chest should not be raised in any way, but should remain quite motionless.

This method of breathing is known as diaphragmatic breathing, since the action of the breath—the actual process of breathing—is produced from the diaphragm. When the abdomen moves out, a depression or a flattening of the diaphragm is produced. Normally, the diaphragm is arched upward. When the diaphragm is flattened, the volume of air obtained in the lungs—the air reservoir—is increased. To become familiar with this breathing movement and in order to control the air which has been inhaled, do the following exercise: inhale through the nose, at the same time gradually extending the abdomen; slowly exhale through clenched teeth, allowing the breath to escape with a faint hissing sound. This should be done smoothly, not suddenly or spasmodically, and the abdomen will remain extended until the exhalation has been completed. Now let the abdomen slowly recede, then inhale again, repeating the exercise.

This diaphragmatic breathing is practiced by everybody when lying down. It can be proved by assuming the horizontal position, fully extending the hand, then placing it perpendicularly upon the abdomen, supporting it with the thumb. By this means, one can distinctly feel the motion of the abdomen. Though this method is perfectly natural when refining, it presents the greatest difficulties when in the

standing position. When standing, most students will inhale only by lifting the chest. This must be avoided absolutely.

The object of diaphragmatic breathing is threefold. First: to increase the air reserve by which means the duration of the breath is prolonged. Second: it eliminates the extreme tension which results from breathing from the chest, making possible the production of a soft tone. Third: the breath retained through the action of the abdomen acts as a support which is necessary for the production of a strong, even tone. The latter is the basic tone—the foundation of correct singing.

We have defined singing as the transformation of air into sound. How then is the breath transformed into vocal sound?

Upon striking a note or touching a string in the case of the piano or violin, the air in the resonant area of each instrument is made to vibrate, and it is as a result of this vibration the sound is produced. Similarly, there are resonant parts of the human body; the chest (the lungs), the mouth, the pharynx, the nasal cavity and the forehead. To force the air into these resonant parts of the body is to transform it into vocal sound. Herein lies the great art of singing, concerning which one has always something to learn.

The function of the tongue is to conduct the air to these resonators. The greatest assistance in the production of a beau-

tiful, round tone can be afforded by the tongue. On the other hand, the tongue is responsible for most of the difficulties by which the untrained voice is beset, namely pressing.

In singing all vowels, the tip of the tongue must be turned down and placed against the lower teeth. The tongue itself should be kept slightly arched as when pronouncing the vowel A (similar to the A in the word "any") leaving the throat free and open. Turning the tip of the tongue down and placing it against the lower teeth fulfills the purpose of the tongue. It acts as a support for the production of the necessary power and dramatic expression in the high notes. Turning the tip of the tongue upward prevents this function and is a mistake which is not uncommon even among famous singers.

Above all, it is imperative that the tongue be placed forward, otherwise it prevents the even and necessary flow of air from the throat. The tongue must lie loosely in the mouth and be placed softly against the teeth.

This tongue position will not present any difficulties in the case of the vowels A (as in "any") and (Continued on Page 47)

*Jean de Reszke—ETUDE, Sept. 1905. "What might be good advice for one student might be bad advice for another. He was of 'methods.' It is in them the greatest danger lies. Each voice requires its own particular method. The fundamental principles of breathing are alike in all voices, but each voice has its special way of carrying them out. It is because they disregard these truths that so many beautiful voices are lost."

Will Your Students Succeed in Music?

Psychologic testing has eliminated the guesswork in evaluating pupils' innate musical talent

By HYMAN GOLDSTEIN

JOHN wanted to be a composer. After he went through a battery of psychologic tests, he gave up music—except as a listener. He is now a successful fish-merchant.

Arthur, who had 12 years of experience playing drums in a dance band, wanted to play trombone or sing. He went through the tests, and emerged—in music—but a piano student.

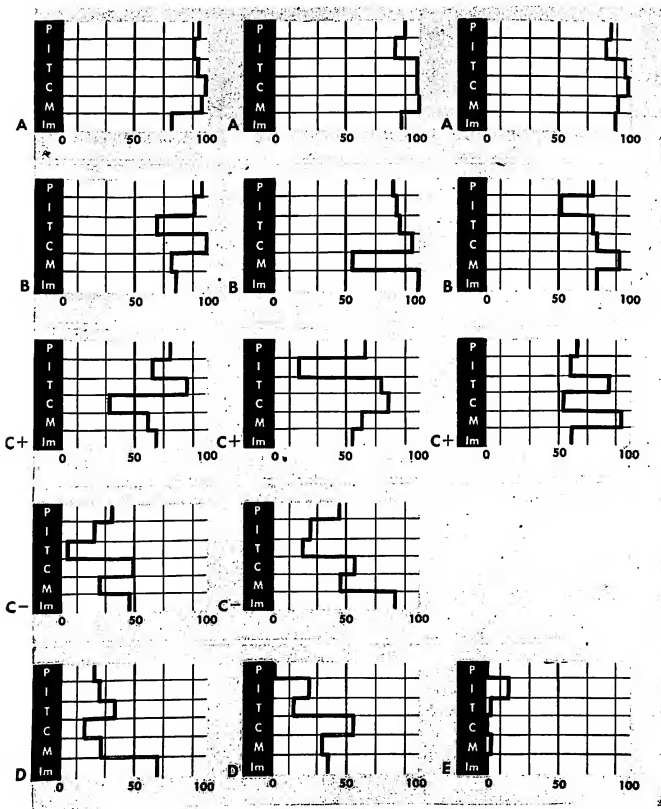
Perhaps 15 million veterans of World War II are eligible for free testing under the Advisement and Guidance program operated by the Veterans Administration. Non-veterans may obtain similar testing by payment of reasonable fees. Most modern school systems have these tests available. Every day more people are looking to testing programs for the right answer.

If you are a professional music teacher, your students belong to one of several groups. First: those who will enter the profession, play, sing or teach to earn a living. Second: those who will remain amateur music-makers to participate in wholesome recreational and avocational activity and to build up appreciation. Third: those who are not interested, who do not practice, who study only under compulsion. This third group is the bane of the teacher's existence.

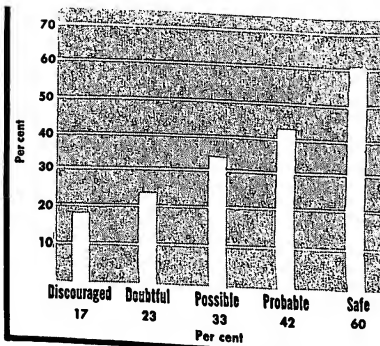
Psychologic testing can separate these groups—can isolate from among all students those who are absolutely non-musical. Testing can do this job more effectively and more quickly than the old trial-and-error method.

Why did John go into the fish business? After all, we need composers. Kurt Weill's death has left a gap in our musical life. We need composers now more than ever.

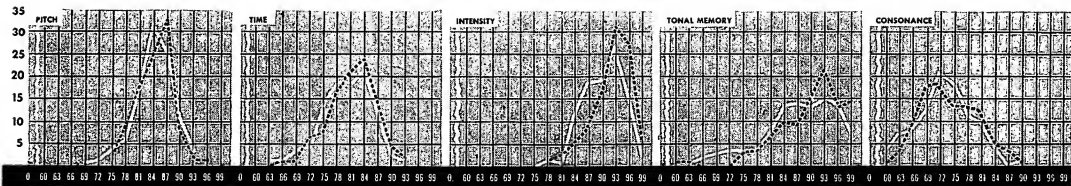
It took time to explain the tests and their



Sample "profiles" of music students as revealed by psychologic testing. Charts show sensitivity to pitch (P), intensity (I), time (T), consonance (C), memory (M), and auditory imagery (Im). Numbers indicate scores. A students are classified as Safe risks, B Probable, C- to C+ Possible, D Doubtful, E To-Be-Discouraged.



Of 565 students tested on entering Eastman School, 60 percent of Safe group graduated, against only 17 percent in Discouraged group. Use of tests can weed out hopelessly untalented.



Seashore tests made three years apart at Eastman School show slight change in scores. Students could play better but their ears

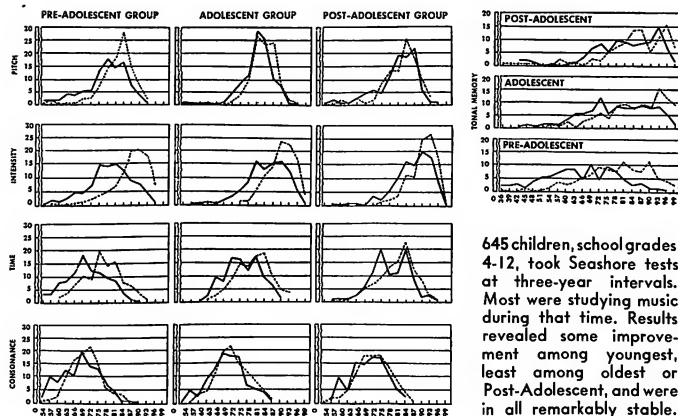
were little sharper. Seashore test measures innate talent, not results of study. Figures at left are percentages; at bottom, test scores.

meaning to John. "This test," I told him, "is a test of your occupational interests, the kind of thing you would like to do. It's called the Kuder Preference Record. This pin is used to punch holes opposite the type of work you like best among the three possible choices . . ." John looked at the pin as if it were a mighty strange instrument—and it was.

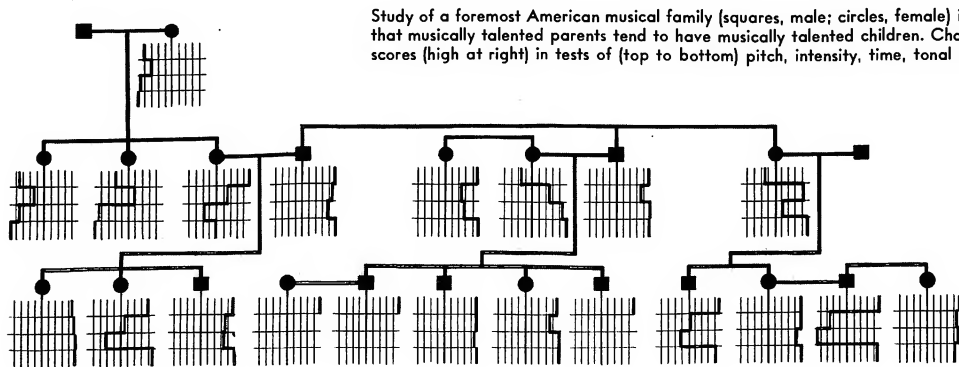
After he completed the Kuder, I gave him a general intelligence test. "John," I said, "this Otis test is a short paper and pencil test. It will give us an idea of your ability to handle a school program, or a study program of any kind. Work fast, because it is a speed test . . ."

I brought in a set of ear-phones. "Put these on," I told John. "This is the Seashore Test—the Seashore Measures of Musical Talent. We get right down to facts here. You are going to hear some phonograph records. There will be an assortment of musical sounds—and you will have to write answers about what you hear. For example, if one tone is higher in pitch than another, you will have to write down an answer to show us that you can hear that difference. You will listen to groups of tones, with differences in time, in tone-quality. (Continued on Page 60)

Charts on these pages show results of Seashore psychological tests of musical talent. Tests were conducted with great care under supervision of Dr. Hazel M. Stanton.



645 children, school grades 4-12, took Seashore tests at three-year intervals. Most were studying music during that time. Results revealed some improvement among youngest, least among oldest or Post-Adolescent, and were in all remarkably stable.



Study of a foremost American musical family (squares, male; circles, female) indicates that musically talented parents tend to have musically talented children. Charts show scores (high at right) in tests of (top to bottom) pitch, intensity, time, tonal memory.

Breathing is Everything

The young singer should set about vocal study in silence, learning carefully the mechanics of breath-control before beginning to sing

By LJUBA WELITSCH

As told to Rose Heylbut

HAVING a voice is less important than using it correctly. It is the use of the voice which determines its life and scope. A beautiful natural organ can be ruined by bad vocal habits, while sheer purity of emission can impart pleasurable values to less-than-superb tones. Hence the problem is to find good methods of placement and development—at the beginning of vocal training.

In my experience and practice, I have come to the conclusion that the first point the young singer must master is breathing. I believe it is a mistake to allow a singer to begin training with vocal exercises. Many teachers develop breathing through singing. I think this unwise. The young singer should begin work by keeping silent while learning the mechanics of breathing. The teacher should first explain breathing, then demonstrate what he tells, then assign exercises in the technique of drawing and supporting breath.

Many months may be spent in work of this kind, but they are time well spent. The best placement of the voice requires well established breath control *before* singing begins. Only by such means can the breath become the automatic support upon which good tone must "sit."

When the correct breath has been mastered it is time enough to begin actual vocal work. At the start, all exercises should be very simple. Scales, yes—but little ones. At first, only scales of five notes, progressing gradually to the full octave. And the single octave should be well established before further tones are added. Sustained tones should wait until the voice has acquired some elasticity, and is more secure.

My personal experience has taught me that, contrary to the orthodox methods of the "classic" school, young voices should not be built on the vowels AH and OH. (In speaking of vowels, I mean pure vowel sound.) AH and OH, I believe, are bad for practice, and especially so for training. They tend to take the voice out of the mask and bring it down into the throat. When a young voice begins singing on AH and OH, the development of the higher range suffers. (Naturally, the developed singing voice must be able to master pure tone on any vowel sound—but that is quite a different matter from training.)

The important thing is to equalize the scale, from low, through middle and high range, without break and without that curious (and unpleasant) effect of seeming to sing with three different voices. This equalization is difficult to achieve by singing on AH and OH. There are other vowels!

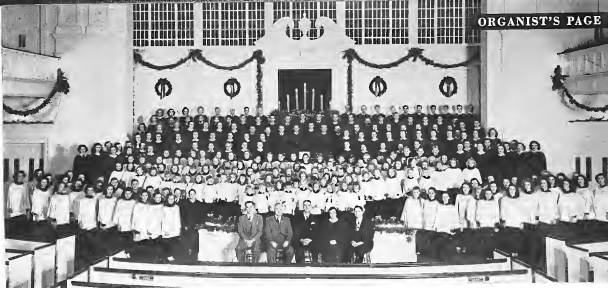


LJUBA WELITSCH . . . for Salomé's wild swinging tones

Range develops from the middle register which must be secure and fluent before the upper register is approached. I have found it best always to use the middle voice lightly. In this way, both energy and vocal freshness are saved for the higher tones, imparting to them the so valuable bloom and glow. If heavy, "thick" tones are used in the middle range, the upper range suffers—the first energy has been used up, the organ is already somewhat tired, the vocal cords are unable to reach a climax of clear, clean, glowing top tones.

Think of your scale as an inverted pyramid, the small, slim part at the bottom representing the low and middle registers and the wider, spreading part taking the place of the top notes. This will help you to keep the middle voice small, so that the upper tones may radiate and glow with the wider emission that will then be possible for them.

Since the voice needs a certain amount of elasticity to get it properly started, I advise waiting with the practice of sustained tones until the preliminary work in small scales has been mastered. Today I use no fixed routine in practicing. Rather, I base the day's exercises on the nature of the rôle upon which I am at work. For (Continued on Page 50)



Minister of Music Roy W. Smothers, of the First Baptist Church in Atlanta, Ga., recommends five choirs in place of the dying quartet

EXIT . . . the Church Quartet

IN HUNDREDS of churches throughout the country a foursome of singers arises each Sunday morning to render sacred music. Some do excellent work. Most, I fear, are pretty bad.

It is so easy for members of a church quartet to slip into a too professional attitude, for there are many factors at work to pave the way.

First of all, the musical literature written for mixed quartets is not abundant, and most of it may be classified as average. Except for selections from a handful of oratorios there is little to interest serious musicians. Many quartets choose to sing music written for larger ensembles, and the results fall far short of what we demand these days.

Moreover, many quartet members care little about blending their voices. Some, in fact, try hard to maintain their individual identity. Thinking primarily of his own voice, and bored with the music, each quartet member finds reasons to avoid rehearsals. He knows his business; so will he doesn't need to rehearse.

So it is that many church quartets sing poor music and sing it badly. They take no interest in the church, and fail to impart through their singing any hint of spiritual inspiration.

During the last few years interested

By ALEXANDER McCURDY

church people have shown a growing desire to lick the problem. Dispensing with the old quartets, many churches are hiring able directors of music who can give an entire church a shot in the arm.

One example I like to cite is the First Baptist Church of Atlanta, Georgia. Several years ago, under the direction of its vigorous pastor, Dr. James W. Middleton, this church mapped out an entirely new musical approach, engaging Roy W. Smothers as minister of music.

In a city church with 4550 members—the largest church in Atlanta, and the largest Baptist church in Georgia—Mr. Smothers is at work on a music program which he expects will require five years to bring into high gear. At present he works with five choirs, numbering 360 members in all—the Cherub Choir for two-and-a-half to six-year-olds, the Junior Choir for six to 12-year-olds, the Chapel Choir for 12 to 18-year-olds, and the Vesper and Chancel Choirs for those 18 and over.

When I last talked with Mr. Smothers, 150 people were awaiting membership in these choirs. Parents were placing their

babies' names on the Cherub Choir waiting list at birth. One child comes 25 miles to attend choir. And when the five choirs appear on one program, people arrive two hours ahead of service time to get seats in the 2000-seat church.

Mr. Smothers' philosophy: Nothing is too good for the worship of Almighty God. A small choir doing perfect work has its place. But the church is dependent upon a choir which does fine work and does it with reverence. He likes to quote the Psalmist who said: "Let the people praise Thee. Yea, let all the people praise Thee." And with his many choirs, Mr. Smothers can readily provide music for the church's many meetings.

This year the gorgeous, 80-stop, four manual Pilcher organ in this church is being completely rebuilt. Rehearsal and robing rooms provide for the needs of the many choirs, and Mr. Smothers has trained a number of assistants to conduct the choirs when he is not available.

The impact of its musical program has revitalized every activity in which this church engages—and so has revitalized the church itself.

How important it is that we get away from the professionalism of our music and devote ourselves sincerely to the real job for which our churches need us!



FAUST *and the Devil*

Columbia Pictures' new Italian-made film, to be released nationwide this month, starring Italo Tajo, Nelly Corradi and Gino Matterna, is the latest version of a legend that has fascinated men everywhere for centuries.

THE FAUST LEGEND is ancient. Its fundamental idea is older than Christianity. Men of learning, whose doings passed the comprehension of simple people, were in all ages held to be in league with the devil. Such men of learning included Zoroaster, Democritus, Empedocles, Apollinaris, Virgil, Albertus Magnus, Paracelsus and eight of the Popes of Rome.

Poland has the legend of Pan Twardowski, Bohemia that of Cyto. Both were wizards. The Faust legend as we know it has been traced back to John Faust, a 15th-century scholar of Württemberg. At the University of Cracow, Faust studied magic, then a respected part of the curriculum. After receiving his degree, Faust traveled about Europe practicing magic and acquiring a thoroughly bad reputation. Martin Luther, in "Table Talk," mentions Faust as one damned beyond all possible hope.

The first drama based on the Faust legend was Marlowe's "Dr. Faustus," produced in 1593. New versions followed with great rapidity. Until the end of the 19th century, "Faust" was a favorite topic for playwrights and poets. It has been set to music oftener than any other libretto. Donizetti composed a "Faust" opera, as did Spohr, Boito, Sir Henry Bishop, Gordiniano, Raimondi, Verstovsky, Pellaert, and Mlle. Angélique Bertin. Wagner's "Faust" Overture, Berlioz' "Damnation of Faust," sometimes called a "concert opera," and Schumann's settings of excerpts from "Faust" are only three of the many concert works inspired by the legend of Faust.

All are eclipsed by the masterpiece which Gounod wrote in 1857-58. The libretto had first been offered to Meyerbeer, who, being an imperfectly Italianized German, refused to desecrate Goethe's poetic masterpiece

with Italian opera music. Gounod had no such scruples. After endless difficulties in rehearsal (there was so much trouble with the tenor part that Gounod even considered singing the role of Faust himself), the opera was performed March 19, 1859. It quickly became a universal favorite with everyone except the Germans, who billed it as "Margarethe" to purge themselves of the heresy that the opera had more than a tenuous connection with Goethe's poem.

This month Columbia Pictures, which already has to its credit an excellent film version of "Traviata," will release nationwide "Faust and the Devil," based on Gounod's opera.

Made in Italy, "Faust and the Devil" has a cast headed by Italo Tajo, bass of the Metropolitan Opera, Nelly Corradi, soprano, and Gino Matterna, tenor. F. Capuana conducts the orchestra of the Accademia di Santa Cecilia in Rome. Scenes from the film are shown on following pages.

The new Faust film is part of a long-range program of films based on famous operas which was begun by Columbia in 1947. Others planned or in preparation are "Aida," "Tales of Hoffmann," "Martha" and "Pagliacci."



FAUST, the aged philosopher, is weary of life. He contemplates suicide, instead pronounces a magic incantation. MEPHISTOPHELES appears, promises to grant any wish on earth in exchange for FAUST'S soul after death.



The bargain is quickly sealed. FAUST asks to be young again. He sees vision of MARGUERITE, and they go to find her. At village fair, youthful FAUST (center) listens as MEPHISTO sings his sardonic "Calf of Gold" aria.



MARGUERITE comes from church with her brother, VALENTINE, who is going to the wars. VALENTINE'S farewell aria, "Even Bravest Heart," was added for Sir Charles Santley, who thought role too unimportant.



FAUST, who has fallen madly in love with MARGUERITE, maps strategy with MEPHISTO in garden of MARGUERITE'S home. MEPHISTO observes that women usually find jewels irresistible, leaves rich jewel-casket at door.

MARGUERITE expresses her surprise and pleasure in famous "Jewel Song." Neighbor, DAME MARTHE SCHWERTLEIN, examines jewels enviously. MARGUERITE exclaims: "It is not you, Marguerite, it is a king's daughter!"

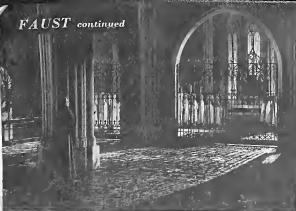


MEPHISTO quickly effects an introduction, keeps watch to see that DAME MARTHE does not hinder the lovers. But DAME MARTHE is charmed by suave MEPHISTO, who chuckles: "She would marry the Devil himself!"



Continued on next page.

FAUST continued



Months later MARGUERITE, devoted by FAUST, goes to church to pray. From behind a pillar she hears voice of MEPHISTO, saying that for her sin she is doomed to eternal punishment. Terrified, MARGUERITE faints.



The dying VALENTINE calls down a fearful curse on his sister: "I die through you . . . May God grant you pardon, you'll get none here below." The opera's impressive death scene is shortened in film version.

FAUST, smuggled into prison by MEPHISTO, pleads with MARGUERITE to escape. The half-demented girl repulses him, sings magnificent Prison Scene music, pleading: "Pure, radiant angels, carry my soul to heaven."



FAUST and MEPHISTO appear at MARGUERITE's house. MEPHISTO sings mocking Serenade: "Never yield a kiss till the wedding ring is on your finger." VALENTINE, home from the war, attacks them, is killed in duel.



MARGUERITE's child has been drowned. Judges believe drowning was deliberate, sentence her to be burned at the stake for murdering infant. Scene in judgment chamber is spoken, does not appear in Gounod's score.

Concealed in alcove, FAUST and MEPHISTO watch as MARGUERITE is led to execution. As flame mounts higher and higher, angel chorus sings that MARGUERITE's soul is saved. FAUST collapses, becomes old man again, dies.



Conducted by Harold Berkley

A reader asks how to regain control over her vibrato. Here are a few simple steps.

• I should appreciate it tremendously if you would tell me what has gone wrong with my vibrato. I have always had quite a good vibrato, and after I had studied the article you wrote on it a few years ago it improved very much. But in recent months it has been getting away from me. It has been getting faster and faster. I don't like this but I can't seem to do anything about it. Can you help me?

—Miss M. L. F., Ohio

If your vibrato has been getting out of control in the way you describe, it must be because there is an element of tension, unknown to you, in your left arm and hand. Probably you have been losing the wrist vibrato—which tends to keep hand and arm relaxed—and depending more and more on the arm vibrato. This would create a state of tension.

To overcome this condition you must retrace the path you took when you were acquiring vibrato. It should not take long, for apparently you had a good one up to a few months ago.

Begin with a slow, controlled, and quite wide wrist vibrato, and persevere with it until you can play a three-octave scale up and down, four seconds to each note, without tension or undue fatigue. You probably will not be able to do this for at least a week, or possibly two weeks. But if you are patient, the results will be good. One important thing to remember, however, is that you should stop playing and relax for ten or twenty seconds the moment you feel the slightest fatigue or tension—even if you have played but three or four notes. In this way endurance—which implies relaxation—can be gained.

When you can play the three-octave scale easily, the speed of the vibrato can be increased. But not too much. And be sure you always remain relaxed.

Not until your wrist vibrato is completely under control, and of a musical speed, should you try the arm vibrato. When you feel that the time has come, try to merge the two types. As a first step, take two notes of moderate duration with the arm, then two with the wrist, and so on. Then one note with the arm, one with the wrist, and so alternately. Finally, speed

up the tempo of the notes. Soon you will find that the wrist and arm movements are blending and that the result is a relaxed and musically satisfactory vibrato.

Then you must learn to vary the width and the speed of your vibrato in accordance with the emotional content of the music you are playing. But that, as Kipling so often said, is another story.

What factors influence tone color?

• I would like to get some information on tone control and tone production. How does point of contact, bow pressure, bow speed, and angle of bow hairs to string affect the propagation of sound waves in respect to frequency response and amplitude?

—E. J. W., Ohio

Let us start with your second question. In experiments more or less scientifically controlled with the aid of complicated machines, an inexpensive violin, worth perhaps \$250, has frequently outshone a Strad in all measurable qualities. Often the response has been quicker and the volume of tone larger. Yet there seems to be one quality that can't be measured, and that is QUALITY itself. The cheap violin lacks this intangible something. If a good Strad is played, by a competent violinist accustomed to using it, in comparison with an inexpensive violin, the trained listener will usually have little trouble deciding which is which. On the other hand, if a violinist is accustomed to a good inexpensive instrument and plays it in comparison with a Strad to which he is quite unaccustomed, the listener may have a lot of difficulty in making up his mind.

Furthermore, there are Strads and Strads. Some of them have suffered so much from the passage of years and from incompetent repairing that they are now in no way representative of the instruments that came from the Master's workshop. Such Strads will generally sound inferior to a well-made modern violin.

But a ten-dollar fiddle? One can safely say that it would sound, under the ear, a lot more noisy than a Strad. That is about all one could say for it!

To answer adequately your question about tone control and the point of contact between bow and string would require at least two full-length articles. It so happens that ETUDE published in January and March 1948 two articles of mine ("The Art of Expression") which deal with these subjects. If these issues are not in your files, perhaps a local library would have them. I think they would interest you.

Hardly any branch of violin technique can be so engrossing to the imaginative violinist as the varying point of contact between bow and string. It is responsible for nearly all of the innumerable shades of tone color that the violin can produce, and which make the violin the most expressive of instruments.

Two very different qualities of tone result if one first draws a few fast, fairly light bows at the end of the finger board and then draws slow, firm strokes close to the bridge. The timbres are as different as those of the flute and the oboe. The various tone colors that can be obtained between these two extremes are a study for the artist. All is governed by the place on the string where the bow is being drawn, the speed with which the bow moves, and the degree of pressure exerted. The left hand, of course, plays an important part in tone production, for without a strong finger pressure and a controlled vibrato no tone can be very good. But neither can it be good, and certainly it cannot be eloquent—no matter how strong and relaxed the left hand may be—if the player's bow arm is not under complete, almost subconscious control.

One of the best exercises for gaining control of tone production is to reverse, so far as may be possible, the normal rules for playing at the bridge and at the finger board. Basically, the bow should be drawn fast and lightly at the finger board, slowly and firmly at the bridge. The student of tone production should try to find out how slowly he can draw the bow at the fingerboard, and with how much pressure, while still maintaining a good quality of tone. He should further experiment with drawing the bow faster and yet faster at the bridge, with less and with greater pressure, until he discovers what the possibilities are for good tone production on this part of the string.

Any violinist who experiments intelligently with the varying point of contact for a few weeks will find that his playing is acquiring more and more color and expression. This will urge him towards further experiments—to the great benefit of his tonal qualities.

Spotlight on the Band

The college bandsman is not only an envied musician

but a big man on campus. Competition for his post is keener than ever

MEMBERS of college bands will tell you that music is a wonderful companion to take along to college. Look over the students in any college where there is an active band, and you'll find the band members among the best adjusted, most successful and most popular students on campus. There's nothing like a band to stir a crowd, and there's nothing like being in a band for the thrill of being where things are happening.

There's bound to be competition for a spot like this, and because of the tremendous increase in early musical training, competition for college bands is now as keen as the fight for the right end position on the varsity grid squad.

In kindergarten pupils begin with rote singing and rhythm bands, making music with tambourines, plastic wind instruments, marimbas and triangles. In a few years they are taking turns at one or two pianos while the rest of the class follows the teacher's guidance at practice keyboards. In fourth or fifth grade they receive introduction to band instruments, and in sixth grade they are playing in a band or orchestra, in school and public programs.

With trips to out-of-town football and basketball games or to statewide band competitions as an attraction, the turnout for high school band trials often resembles the first day of football practice.

So the musician who goes on to college today is a veteran competitor. But, as in sports, the competitive musical organizations instill a spirit of teamplay. In the good band, every member must blend well with all the others, and all follow the exacting direction of the leader.

The job of selection has become a major task for the college band director. The better applicants are placed with the varsity band, which serves as a "feeder" group for marching and concert bands.

Such experience in music contributes much toward the happy social adjustment these young people enjoy. It teaches cooperation, discipline, coordination, the importance of doing a good job, and provides a vital outlet for self-expression.



As part of regular school work in thousands of elementary schools, tomorrow's college bandsmen are learning to play their instruments in classes like this one in Wilmette, Ill.



College band membership is more than music, as these Michigan bandsmen would tell you. In pseudo-Northwestern helmets, they make pre-game jibes at a favorite opponent.

How to Master a Troublesome Passage

Difficult sections which block pupils' progress often prove on analysis to be made up of recurring patterns of simple design

By BLANCHE F. WHITAKER

PIANO STUDENTS often make rapid progress with a new piece, only to find further progress blocked by a passage of extreme difficulty. Before and beyond it everything may be plain sailing; but the tricky passage halts the student as effectually as a "Detour" sign.

In such a case, the wise teacher will stop everything else to untangle the difficult passage.

Often, in addition to drilling the student's fingers, the teacher may find it helpful to analyze the construction of the music.

As an example frequently explains more clearly than many words, let us take by way of illustration the three measures from Chopin's G-sharp Minor Etude in double thirds shown in Example 1.

The fingering for this passage is very simple.

It follows a definite, unchanging pattern which should be adhered to for good results:

RIGHT HAND	5	2
	3	1
LEFT HAND	3	1
	5	2

Before attempting to play the passage up to tempo, the student should have this pattern firmly fixed in his mind. A helpful idea is to practice the fingering on a table-top, slowly at first, then as fast as is possible without stumbling. The 5-3 beat should be stressed.

Note that the passage descends chromatically, and that each combination equalling an eighth is simply a reversal of one hand for the other. (Example 2.)

Next play the three measures in the manner shown in Examples 3 and 4. Play slowly, marking the accents.

To gain still more variety in practice, the passage may be played in thirds (Example 5).

Next, play the three measures in Example 1 as written. Play slowly and forte; then rapidly, pianissimo. Gradually increase speed until the required delicacy and tempo are attained.

Ex. 1



Ex. 2



Ex. 3



Ex. 4



Taking a passage apart for study. Ex. 2 shows basic pattern; 3, 4 and 5, varying emphasis for practice purposes.

Ex. 5



Manhattan Barcarolle

No. 130-41036

A barcarolle is a "boat song"; a tranquil piece of music, generally in 6/8 time, reminiscent of the songs of the Venetian *barcaruoli* or gondoliers. Mr. Shaw's work is an extremely sophisticated barcarolle that mirrors the restless tempo of a great city. It is a valuable study in the use of the sustaining pedal, and in chord playing. The work should be played with rhythmic freedom, a singing tone, and well-controlled legato. Grade 5.

CLIFFORD SHAW

Freely

with expressiveness

p

smile

smile

smile

smile

Slightly faster

p

mf

p

with abandon

smile

As at first

p

Slower

simile

Very slowly and deep

p

simile

Etude No. 3

(FROM THREE ETUDES WITHOUT OPUS NUMBER)

Elsewhere in this issue you will find a Master Lesson by Dr. Guy Maier on this Etude.

From Presser Collection No. 214

F. CHOPIN

Allegretto

p

pedale simile

This page of musical notation is for a piano piece, likely a study or a short composition. It consists of six systems of staves, each with a treble and bass clef. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The notation is highly detailed, featuring complex chords, arpeggios, and intricate fingerings. Various musical markings are present throughout the piece, including dynamics (p, pp, cresc., dim.), tempo changes (a tempo, poco rit.), and performance instructions (pedale simile). The piece concludes with a final chord and a fermata.

No. 110-40091

Mr. Buencamino is an outstanding composer and teacher in the Philippines. His music is derived from folk-songs, strongly influenced by Spanish rhythms. The work offers Latin bravura and interesting contrasts of light and shade. It is a useful study in the playing of octaves, thirds, and rapid passages. Grade 5.

F. BUENCAMINO, SR.

This page of musical notation is for a piano piece, likely a study or a short composition. It consists of five systems of staves, each with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 2/4.

- System 1:** Starts with the tempo marking "Deciso". The music features rapid sixteenth-note passages in both hands. Dynamics include *p* (piano), *f* (forte), and *mf* (mezzo-forte). Fingerings are indicated by numbers 1-5.
- System 2:** Marked "Tempo di Danza". The tempo changes to a moderate dance pace. The music includes triplets and sixteenth-note runs. Dynamics range from *p* to *rit.* (ritardando).
- System 3:** Continues the dance tempo. It includes a "cresc. poco accel." (crescendo, slightly accelerate) marking. The piece ends this system with a "dim e rit." (diminuendo and ritardando) instruction.
- System 4:** Marked "Last time to Coda" and "a tempo". The tempo returns to the original speed. The music features a variety of rhythmic patterns, including eighth and sixteenth notes. Dynamics include *f* and *p*. A "con alma" (with soul) marking is present.
- System 5:** Continues the "a tempo" section. It includes a "veloce" (fast) marking and an "affetuoso" (affectionate) marking. The piece concludes with a "rit." (ritardando) marking.

The notation is highly detailed, with numerous fingerings and dynamic markings throughout. The piece is written for a single piano instrument.

Orchard Magic

No. 110-40085

This interesting study number features wide skips for both hands. It is useful as a study in chord playing. In the trio, the pedal markings should be observed carefully. Grade 4.

FRANK GREY

Valse lente

mp

L.H. simile

simile

simile

Last time to Coda

FINE

Scherzoso

rall.

simile

a tempo

D.C.*

* From here go back to the beginning and play to Fine; then play Trio

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ETUDE-OCTOBER 1950

TRIO

Foco animato 3 4

mf

poco rit.

a tempo

simile

D.C. al Coda

rit. molto

CODA

cresc.

The Treasure Hunt

No. 130-41029

Another study in contrasting staccato and legato touches, offering an opportunity for imaginative playing. Grade 3.

ADA PAYMER

Con moto

mp

mf

p

mf

a tempo

rit.

f

L.H.

a tempo

poco rit. *mp* *mf*

Lento *Presto*

p *f* *mf*

In An English Village

No. 130-41030

A study in contrasting touches, legato in one against staccato in the other. The work is quasi-contrapuntal in style; each voice must be brought out clearly. The left hand must be phrased as carefully as the right. This is a good preparative piece for the study of elaborate contrapuntal works. Grade 3.

ADA PAYMER

Playfully

mp *mf* *f* *p* *mf* *f* *p* *mf* *f* *ff*

a tempo

mf *mp* *mf* *f* *ff*

accel.

Wild Flowers in the Wind

This work is a study in rhythmic contrasts. It should be played in strict tempo, being careful to differentiate between the triplet rhythm and the dotted-eighth-and-sixteenth pattern. Observe fingerings carefully in order to play each phrase without breaking it. The melody in the middle section must be played with singing tone. Grade 3.

Moderato (♩ = 112)

ROBERT SYD DUNCAN

The musical score for "Wild Flowers in the Wind" is a piano study in 4/4 time, marked Moderato (♩ = 112). It is composed by Robert Syd Duncan. The score is written for piano, with a treble and bass staff. The key signature starts with one sharp (F#) and changes to two sharps (F# and C#) in the middle section. The piece features a variety of rhythmic patterns, including triplets and dotted-eighth-and-sixteenth patterns. The tempo is Moderato (♩ = 112). The score includes dynamic markings such as mp, cresc, poco rit, a tempo, and f. The piece concludes with a "FINE" marking and a "D.S. al Fine" instruction.

Starlight

SECONDO

Allegretto espressivo

FRANCES TERRY

The musical score for "Starlight" (Secondo) by Frances Terry is written for piano and bass. It is in G major (one sharp) and 2/4 time. The tempo is marked "Allegretto espressivo". The score consists of five systems of two staves each. The first system begins with a piano (*p*) dynamic. The second system includes mezzo-forte (*mf*) and mezzo-piano (*mp*) dynamics. The third system features a crescendo (*cresc.*), fortissimo (*f*), and piano (*p*) dynamics, with a tempo change from "rit." to "a tempo". The fourth system continues with piano (*p*) dynamics. The fifth system includes piano (*p*) and pianissimo (*pp*) dynamics, with a "rit." marking. The score is filled with musical notation including notes, rests, slurs, and fingerings. Dynamics and articulation are clearly marked throughout the piece.

Starlight

PRIMO

FRANCES TERRY

Allegretto espressivo

mp dolce

cresc.

mp cresc.

a tempo

f espress.

p

espress.

cresc.

dim.

mp

pp

2 3 5 1 2 3 5 3 2

2 5 3 1 3 2 1 4 3 5 3 1

3 2 1 3 4 3 1 2 3 5

2 3 5 3 2 1 2 5 3 2 1 5

Come, Thou Almighty King

ITALIAN HYMN
(Giardini. 1769)

H. ALEXANDER MATTHEWS

From "Ten Choral Preludes and a Fantasy on Familiar Hymn Tunes."

Slow and stately

MANUALS

PEDAL

16' coup. to Ch. Ped. 42

Ch. coup. to Sw. *mf* (A#)

Gt. 8' reed [B]

Melody

Gt. coup. to Sw. (A#)

Gt. to Ped. Ped. 72

mf

Melody

cresc.

Melody

largamente

rit. dim. e rit.

5 11

(18TH CENTURY DANCE)

SAMUEL GARDNER

Gracefully and expressive (*slow alla breve*)

PIANO

Gracefully and expressive (*slow alla breve*)

III (?)

VIOLIN

PIANO

mf

p

The musical score for 'The Rose Tree' is presented in three systems. The first system, labeled (A), contains the first line of the melody and the first two lines of the accompaniment. The melody begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a series of eighth and sixteenth notes, with some measures containing triplets. The accompaniment consists of two staves: a treble staff with chords and a bass staff with a single melodic line. The second system continues the melody and accompaniment. The third system concludes the piece with a final measure in the melody and a double bar line in the accompaniment. The score includes various musical notations such as clefs, key signatures, time signatures, notes, rests, and articulation marks like slurs and accents. The lyrics 'The Rose Tree' are written below the melody.

(B) In time again

mf

mf

gva ad lib.

(C)

lightly

A musical score for the song "The Rose Tree". The score is written for three parts: Treble, Bass, and Piano. The key signature is one sharp (F#), and the time signature is 2/4. The Treble part features a melody with various ornaments, including mordents and grace notes, and is marked with "D.C. al Fine". The Bass part provides a harmonic accompaniment with chords and single notes. The Piano part consists of a simple accompaniment with chords and single notes. The score is divided into measures by bar lines, and the lyrics "The Rose Tree" are written below the Treble part.

In Autumn

(IM HERBST)

WOLFGANG MÜLLER (1816-1873)

Translated by Elisabeth Rücker

Oliver Ditson Company

ROBERT FRANZ, Op. 17, No. 6

Allegro maestoso Gloomily (*Düster*)

The heath - er is brown, once bloom - ing so red; — The birch tree, once green, is bared to the
 Die Hai - de ist braun, einst blüh - te sie roth; — die bir - ke ist kahl, grün war einst ihr

blast; — Once twain we did roam, now walk I a-lone; — Oh! sor-row-ful Au - tumn, I would it were past! A-
 Kleid, — einst ging ich zu zweih jetzt geh' ich al-lein; — weh' ü -ber den Herbst und die gram-vol - le Zeit! o

molto rit. *mf a tempo*
 las, a-las! — Oh! sor-row-ful Au - tumn, I would it were past! Once blos-som'd the ro-ses, now
 weh, o-weh! — weh, ü -ber den Herbst und die gram-vol - le Zeit! Einst blüh -ten die Ro-sen, jetzt

molto rit. *pp* *mf a tempo* *p*
 with - er they all; — The flow - rets, once fra - grant, now with - er a - way; — Once
 wel - ken sie all; — voll Duft war die Blu - me, nun zog er her - aus; — einst

two gath-ered flow'rs, Now I pluck a lone;— All flow'rs are with-er'd and scent-less to-day! A-
 pfluckt' ich zu zwei'n, jetzt pfluck' ich al-lein;— das wird ein dürr-er, ein duft-lo-ser Strauss! o

las, a-las! All flow'rs are with-er'd and scent-less to-day. The world is so drear that once was so
 weh, o weh!— Das wird ein dürr-er, ein duft-lo-ser Strauss. Die Welt ist so öd', sie war einst so

las, a-las! All flow'rs are with-er'd and scent-less to-day. The world is so drear that once was so
 weh, o weh!— Das wird ein dürr-er, ein duft-lo-ser Strauss. Die Welt ist so öd', sie war einst so

sweet; I once was so rich, so — rich;— Need - y now am I!— Once twain we did roam, now
 schön, ich war einst so reich, so — reich,-- jetzt bin ich voll Noth! einst ging ich zu zwein jetzt

walk I a lone;— My love is false! Ah, then let me die! My love is false!— Ah, then let me die!—
 geh' ich al-lein!— Mein Lieb ist falsch, o wä-re ich todt! mein Lieb ist falsch!— o wä-re ich todt!—

Dance of the Goblins

BERT R. ANTHONY

Moderato (♩ = 92-96)

In a mysterious manner

softly *p* *mf* *mf* *p* *mf* *f* *mf* *f* *mf* *very rapidly* *p* *mf* *f* *fz*

Last time to Coda

In a rollicking manner

D.C. al Coda

CODA

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A work with modern overtones, requiring the playing of chord clusters. This number is excellent preparation for playing the impressionistic works of Debussy and Ravel. It is important to play with variety of touch and tone-color. Grade 2½.

ANNE ROBINSON

Quietly (♩ = 88) *ten.*

R.H. *mp* *L.H.*

pp *mp* *ten.* *ten.* *8:* *pp* *Fine*

Rubato *smile*

R.H. *mp* *Quiet and sustained* *L.H.*

smile *D.C. al Fine* *molto dim.*

Jump, Johnny, Jump!

No. 110-40099

Grade 1.

BERYL JOYNER

Allegretto

1st Time *Last time only*

mp *non legato* *L.H.* *R.H.* *FINE.*

D.C. al Fine.

Little Striped Chipmunk

No. 110-40095

Grade 1.

MILDRED HOFSTAD

Moderato

mf Lit-tle striped chip-munk lives in the ground, And in the win-ter he's nev-er a-round;

Sum-mer-time comes; he hops in and out, Run-ning a. jump-ing and play-ing a - bout.

a tempo Far a - way he loves to roam. All through the warm sum - mer day;

Aft - er dark he comes back home, There hap - py to stay.

a tempo Lit-tle striped chip- munk lives in the ground, Hid-den a - way so he can-not be found;

'Neath an old wall, his home's out of sight; That's where he sleeps thro' the still of the night.

A Tree-Toad Lives Up in Our Tree

MILDRED HOFSTAD

Moderato

mf A tree-toad lives up in our tree, Hop-ping there con-tent-ed-ly;

He has such great big gog-gly eyes, Al-ways hunt-ing bugs and flies.

a tempo think I'd like to be a toad And go a-hop-ping down the road

Or climb out on the high-est limb, If I could sat-is-fy this whim.

a tempo A tree-toad lives up in our tree, Hop-ping there con-tent-ed-ly;

His mouth he o-pens, oh, so wide, I can see a-way in-side.

Hallowe'en

EDNA-MAE BURNAM

Moderato (♩ = 152)

See the pump-kins blink-in' there, Hal-low-e'en is real-ly here. Boo! See the ghosts a -

walk - in' there, Hal-low-e'en is real-ly here. Boo! Spooks and gob- lins all a - bout,

I'm so scared I want to shout; All of this on spook - y Hal - low - e'en.

Boo! See the pump - kins blink - in' there, Hal - low - e'en is real - ly here. Boo!

See the ghosts a - walk - in' there, Hal - low - e'en is real - ly here. Boo! Boo!

HOW JEAN DE RESZKE TAUGHT SINGING

(Continued from Page 15)

EE, but in the case of AH (as in "farm") and OO (as in "moor") the tongue will tend to become depressed.

The student must make every effort to retain the slightly arched position of the tongue in the AH and OO positions, just as in the case of the A (any) position, since only through the maintenance of a uniform position of the tongue can the tone be placed in the same way during the use of the other vowels.

If one were to sing an A (any) vowel from F upward (soprano and tenor) or from C upward (contralto, mezzo-soprano, bass and baritone) a rich, metallic and well-forward tone will be produced in the resonance area (the nasal and mouth cavities); if one now wishes to sing the vowel AH (farm) in the same position, the tone color changes. It is less resonant, not so metallic—in fact, dull. Why? Because the tongue in changing over from A (any) to AH (farm) has become depressed. As a result of this tongue movement, the tone no longer remains in the resonant cavities, but only against the hard palate, which is at the back of the mouth cavity. From this example it is clearly demonstrated how highly important is the part played by the tongue in tone production; that the tongue is instrumental in the placement of a well-forward tone in singing different vowels. It also demonstrates how the tongue is responsible for bad tone placement.

The tongue must remain pliant and under control regardless of the difficulties that may arise therefrom. The student must practice exercises in the same tone on EE-AH-A (any) and AH in the same position, starting in the middle register, then ascending. Check yourself before a mirror and do not allow the tongue to dip when singing the vowel AH. Should the tongue continue to be obtuse and unmanageable, the following plan will help with untiring certainty.

Take a wire hairpin and shape it according to this diagram:



First, bend the two sides of the hairpin around "A" and then bend the ends "B." Place the bent hairpin in the mouth so that the tip of the tongue rests over "A" the bent ends "B" projecting out of the mouth.

The hairpin is now under the tongue and will be held in position by the tongue alone. The hands should not be used to give any assistance, since the tongue must be trained to function independently. Once this is accomplished in the proper manner, the student may start on the exercises: EE-AH, A-AH. One will be surprised to see that the tongue now remains in the same position, and as a result hear that the tone retains the same placement.

The student should do this exercise with the hairpin until the tongue remains in the correct position without this assistance.

In order to be able to feel the position—that is, the place to which the vocal sound is directed—the student should practice singing "M" with the mouth closed, but without using the throat muscles or voice, only humming softly. While doing this, one feels a distinct vibration in the mouth and nasal cavities, which upon going up the scale, may also be felt in the region of the forehead. These humming exercises help to prevent undesirable tension of the throat muscles.

As soon as the pupil has been able to feel exactly where the tone has to be placed, he may start on the singing of vowels. In the case of low voices, start with OO; with high voices start with EE, but only in the middle register, namely low voices up to C and high voices up to E. Use single tones in the beginning and when these seem to have acquired a ring, try short scales.

When a ringing tone is acquired in all positions without pressure or tension, one may go on to other vowels. U and O for deep voices and A (any) for high voices. The vowel AH (farm) should not be sung until all other vowels have been thoroughly exercised. The vowel AH is the most awkward, and the open AH the most difficult to direct into the resonant cavities. The tone has a tendency to become dull and flat. The closed vowels, EE and OO, are more easily placed. All vowels are to be sung with the mouth in the same position and without changing the formation of the lips. Hence the saying, vowels are not formed with the lips but with the tongue instead. The lips are used solely for the pronunciation of consonants, but then with the maximum power.

The vowels EE and A (any) should be formed in the same manner as that in which they are spoken, namely with the tongue in an arched position, the tip against the lower teeth, directing the tone toward the base of the nose. It is much more difficult to explain the feeling when placing the vowel OO in proper po-

sition. The tongue dips or recedes almost imperceptibly, the throat opens downward and one senses the tone coming from the chest. For this reason, singing the vowel OO is particularly suitable for the building of a voice, since by this exercise one obtains the maximum chest resonance. This is especially important in the development of low voices. On the other hand, singing the vowel EE produces the maximum head resonance and is therefore most suitable in development of high voices.

When the student masters placement of the vowel OO as explained above, the vowel AH will follow, since AH is nothing more than OO sung with an open mouth, just as the vowel A (any) is a more open EE. Thus it will be seen that there are but two basic vowels—EE from which A (any) and the slightly darker tones ō and ū are formed, and OO from which AH is formed. Opening the mouth should be easy

and natural—just as if the chin were being lowered. When ascending the scale, the pupil should smile, showing the upper teeth, allowing



the lip to lie easily against the teeth.

It is rare that untrained voices have a range out of the ordinary. Example 1 shows the approximate (Continued on next page)

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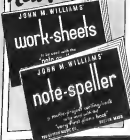
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HOW JEAN DE RESZKE TAUGHT SINGING

(Continued from Page 47)

ranges essential for opera singing in the several categories.

The high notes of most voices are undeveloped and it is the experienced ear of the teacher that determines the nature and range of the voice, according to its timbre. When there is a doubt about the classification of a voice, as often occurs, always start at a low range—baritone rather than tenor, mezzo-soprano rather than soprano and pass rather than baritone. In the course of study, it will gradually become evident to which particular category the voice belongs.

Exercises for the attainment of high notes must be pursued with the greatest care, always starting from the middle register, which should be the foundation of every voice. The student must avoid exercises which demand the singing of extreme range tones, or frequent repetition of these tones. Gradually, by semi-tones, one will increase the range of the voice. Do not proceed until the placed notes are definitely consolidated. Immediately after exercising the higher notes, the lower notes should be exercised in order to avoid tiring the voice.

In ascending the scale, the mouth must be opened more and more. When singing the notes E and F (in the case of low voices) and A, B-flat and C (in the case of high voices) the mouth is opened as wide as possible. The corners of the mouth are pressed toward the

ears, leaving the upper row of teeth quite free as when smiling. The face should not show any sign of strain, but should always give the impression of relaxation. The chin should be lowered loosely, but not pushed forward. Stand firm on both feet, not on the tips of the toes with straightened knees. The tone should be well supported by the diaphragm, stretched about the waist like a pneumatic tire. One then gets the sensation that the high notes are placed in the direction of the kidneys.

The throat should be wide open as if one wished to swallow the tone. The body should be erect with the head held rather high as if one were singing to the gallery. The purpose of pressing the corners of the mouth toward the ears is to direct the tone more readily into the resonance areas of the head and the cavities of the forehead. When singing the high B-flat and C, sopranos and tenors have the feeling that the tone is placed on the top of the head. Thinking of the vowel EE while singing these high notes tends to give greater intensity and brilliance of tone.

The column of air produced by the outgoing breath—the tone—has two ends, one at the diaphragm, the other in the resonance areas of the head. This tone, here defined as a column of air, must pass through the throat and pharynx unimpeded and unrestricted. This can be accomplished only if the throat remains

Pointers for Teachers

By LA VON KIRBY

WHEN A STUDENT has played through an entire piece he should mark the phrases that will require additional work. Above each difficult phrase a large filled-in circle may be drawn and numbered. Young children quickly grasp the idea that it is foolish to fall repeatedly into the same "mud puddle."

One teacher I know goes so far as to prepare post cards to give his pupils as they leave the studio: "Dear Teacher: Don't worry! I have played mud puddle number one, right hand ten times, without one stumble. Signed _____." As he hands the card to the pupils he remarks, "I wonder how many days it will be before the postman brings this card to me." The cards always come back promptly.

IF PHRASING CREATES a trying problem, here's one old enough to understand the use of punctuation in writing. Rattle off without phrasing: "Every nail in this land hath feet and this is true without deceit."

After struggling to give meaning to this sentence by proper punctuation, most students acquire a new respect for proper phrasing.

open. The open throat is the connection between chest and head resonance and is one of the most important factors in development of the voice. Each tone should be a mixture of chest and head resonances. Low and medium voices must have more chest resonance; high voices must have more head resonance. Low voices ascending the scale from C' and high voices from E' should direct the tone more intensely into the nasal resonance. The tension of the breath directed toward the chest (chest resonance), being careful that diaphragmatic support is maintained throughout. In ascending the scale the tone should be kept well in the resonance area. In that way the lower tones retain the head resonance, without which chest tones sound rough. This blending of the resonances in proportion to the need for musical expression—this play of chest, head, and nasal resonances—will produce all varieties of tone shades, and this is the key to the



art of singing and the perfect and easy mastery achieved by great singers.

Example 2 is an exercise to enable

the student to feel the column of air establishing the connection between chest and head resonances. (High voices should begin on C.)

This exercise is to be done in the *portamento* style, ascending to the fifth, and back; then ascending to the octave, and back in full voice; then the triad. The most important factor in the exercise—and this applies to all exercises—is the manner in which it is executed. The student

medium voice and soft voice, crescendo and decrescendo. The soft tone must be sung in identically the same manner as the full tone; that is, in the same position, but with less power and less breath tension. Loud and soft tones sung alternately, are highly recommended. Voices of each classification must do exercises for flexibility, namely trills and runs, especially coloratura sopranos. In coloratura singing the runs and

chest resonance with the falsetto tone. This soft tone is very effective in lyric voices and permits fine shading, depending upon the admixture of chest resonance. A special feature of the *voix mixte* is that tone known as *voce mistela*. This tone is produced by its placement at the back of the throat rather than in the forward position. The effect can be strange and unearthly. For example, if in Schubert's "Death and the Maiden" one sings the "Death" music in this mysterious tone, a striking effect can be obtained. Marjori Anderson's singing of that song in such a manner is unforgettable.

When vocal tones can be properly produced, the cornerstone of singing has been laid. The next problem is to develop tones into musical pictures, that is into songs and arias. It is not unlike the creation of a mosaic. The individual tones of a vocal phrase must be linked together, or sung legato. The steady and even flow of the tones must not be interrupted by the pronunciation of consonants. Continuity of line must be preserved and expression given by the use of crescendo and decrescendo.

The *falsetto* tone is the pure head tone of the male voice and must be practiced by all male singers. It can be most effectively used in *Lieder* singing. One can develop the *soffo mixto* by using a combination of

must make the *portamento* to the fifth, to the octave and on the triad, using the same quality of tone color and intensity.

In the case of the upper fifths, high voices must produce a more intense head resonance, yet retain the chest resonance. Head resonance produces beauty and softness, while chest resonance produces power and full tones. A good tone must possess all three qualities.

In order that voices may be made flexible, exercises must be done in all degrees of strength—full voice.

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Session with Sally

By CELIA SAUNDERS

CRISSENDERS and Dominoco!" I thought the child was swearing. "What's that again, Sally?" My question was gentle: one learns to avoid the batted eye, the turned hair.

"Crissenders and Dominoco! You said to tell you what means 'get louder' and 'get softer' in music. And that's it!" "Oh!" I said, the light dawning. "Well, that's not too bad, Sally. Try pronouncing them 'crescendo' and 'diminuendo,' and I'll understand you better."

"That's what I did say!" Sally began to whistle through her teeth, kicking the pedal to augment her rhythm. "And I know who the Three Great B's are, too!" she added.

"All right," I said, "who were the three great B's?" Sally bounced on the piano bench to emphasize each name: "Box, Bo-tyngus, and Brazil!" She located the whistle-tooth again.

"Now Sally," I began patiently, "let's get those names straight. B-A-C-H is pronounced Bach; the CH is like—" "Like if a bug flew down your throat and you went 'CH' to get it out!"

"That's it," I approved. "Now let's hear you say Bach." "Bach-ch-CH," gargled Sally. "It was a big bug!"

At least it wasn't Box, so we went on.

"Now the second great B was Beethoven. Surely 'Beethoven' doesn't sound like—what did you say?—'Botanyan.'"

"Does time," Sally retorted. Weary of hair-splitting, she began to run her fingers up and down the keyboard—the right hand doing a reasonable facsimile of C Major, the left giving weird imitations of D-flat Minor. Two scales at once.

THAT'S THE TROUBLE WITH SALLY: there's so much music in her. She's the Perfect Staccato: she pops off in all directions when an idea occurs to her. Her speech is crescendo and fortissimo. Also continuo. But she does hit upon a stimulating interpretation now and then, like the bug flying down your throat. How could I utilize her basic idea for the pronunciation of BACH without being so—let us say—graphic about it?

"Hey, listen!" Sally leaped beyond plodding reflections. "I know how you can tell a real musician!"

How to tell a real musician? How to recognize the divine fire? All right, Sally child: it's possible that your freighting mind has seized upon one of those rare verities...

"Yes, Sally?" I asked as mildly as possible. "How do you tell if a man is truly a musician?"

"When he has funny hair!" CRASH! Sally's hands came down to emphasize her point—came down on the chord C G C E G C-sharp.

"Sally! Please!" But Sally had one more arrow to let fly before the match was over.

"Y'know wat?" she zipped. "I learned just exactly what y'd told me to learn. I did!"

"Your new exercise?"

"Oh, that... Nope, but I did learn the names of the tones of the scale. I gotten all!"

Ah, this was safe, this was known territory. "Good for you, Sally!" (We'll get something out of this lesson after all.) "Well then, the tones of the scale are—"

Sally drew a deep breath and exploded: "Tonic! Tonic! Medium! Sub Dominant! Dominant! The Next One! The Other One! And then a start-all-over-again!"

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• Please send me a list of organ numbers suitable for a church recital of from 45 minutes to an hour—music of a wide range, but not too difficult.
—Mrs. C. A. T., Texas

The following numbers comprise a fairly comprehensive and varied list, mostly of moderate difficulty: Air for G String, Bach-Nevia; Andante Con Moto, Beethoven-Battiste; Intermezzo from Suite "Faylesienne," Bizet-Lacey; Sursum Corda Grand Chorus, Diggle; Fantasia on "Duke Street," Kinder; Trumpet Tune and Air, Purcell; Prelude and Fugue in E Minor, Bach; "Bells of St. Ann de Beaupré," Russell; Choral Paraphrase on "Now Thank We All Our God," Whitford; "Evening Song," Schumann; Chorale in A Minor, Franck; Suite "Gothique," Boellman (parts); Chorale, "If Thou But Suffer God to Guide Thee," Bach; Sonata No. 2, Mendelssohn (first three movements); "At Evening," Kinder.

• (1) The following are the specifications of a two manual organ installed in our church, which seats 350. GREAT: Open Diapason 8', Melodia 8', Dulciana 8'. SWELL: Viola Diapason 8', Stopped Flute 8', Echo Salicional 8', Flute d'Amour 4', Flute 8'. PEDAL: Flute 8' (Great Melodia), Lieblich Bourdon 16' (extension of stopped flute), Sub-Bass 16' (extension of Great Melodia), Re-entrant Bass 32' (does not extend to low C—break at C below Middle C—also extension of Melodia). The organ also has the usual couplers. There are spaces, connections and spare tabs for two more stops on each manual. What additions would you suggest?

(2) What registration do you suggest for congregational hymn singing? When and how much stop Tremolo be used, and what stops are improvised by its use?

(3) Each manual has a device called "Unison control," with "On" and "Off" positions. When "On" the speaking pitches of the stops drawn on that manual do not sound, but only the coupled pitches. To what effect can this device be used?

(4) Is it necessary to study under a teacher? I have been teaching myself, using the Stainer "Organ Method."
—R. H., California

(5) The additions to the GREAT should be (first) an Octave 4', and (second) Flute 4'. To the SWELL

we suggest adding Bourdon 16' and Fifteenth 2'. Both should be used, as one to some extent balances the other. The existing setup is fairly satisfactory, but you do need at least one more 4' stop; it is for this reason we suggest the Octave on the GREAT.

(2) For ordinary hymns you will need practically full organ, except in those types which require softer effects, such as hymns of devotion, etc. The congregation needs full support, without being drowned out, and something should be held in reserve for climactic effects. The 4' and 16' couplers will help out here. Most of us have a tendency to overuse the Tremolo. It is most effective in conjunction with soft stops, and solo stops such as the Melodia, but should never be used with full organ.

(3) Generally speaking, the Unison "On" should be used; putting the Unison in the "Off" position creates somewhat unusual tonal effects, and its use must be a matter of your own judgment entirely.

(4) Studying under a teacher is always desirable, as we feel better progress and greater thoroughness will be realized, but if a teacher is not available, we suggest you try the Stainer book.

• I have studied piano under a good teacher for five years, and he tells me I read very well for my grade—the fifth. The Baptist church in a nearby town has a new Connsonata electronic organ, two manuals and pedals. I had a chance to practice on it once and to play for a service, and for one who had had no other organ instructions than information appearing from time to time in ETUDE, the folks said I did well. Do you know of any public place where organ practice is available? Can extra stops be added to an electronic organ?

—B. J., Tennessee

In the larger cities there are sometimes practice organs available in Philadelphia the Y. M. C. A. has such an instrument, and a few organ teachers have practice facilities, but of course we do not know what conditions prevail in your locality. Possibly a music store could give you this information, or if you take up the study under an organ teacher, he may be able to help you. As far as we know it is not possible to add stops to an electronic instrument.

Junior etude

Edited by Elizabeth A. Gest

Is it all Greek to you?

Many of our present day forms of arts and sciences were developed from the arts and sciences as they existed in the time of Greek culture, several centuries before Christ. You have probably read in your music history how our major and minor scales came from those old days. The Greeks were of an artistic and brilliant culture and their learning and ways of doing things had an influence, down through the ages, on the world of today.

Less is known about the music of the Greeks than about their sculpture, architecture and other arts due to these facts: (a), their system of notation, though probably very clear to them, is not

ΗΑΓΓΩ>ΙΓΑ
ΕΥΗΤΟΙΧΙΣ

Greek Music Notation

easily understood today and not very much of it exists; (b) their instruments were fragile and so became broken and lost. Therefore, just how their music sounded must be left a good deal to the imagination. But what they wrote and taught on the subject of scales, intervals, tone relations, vibrations and such things formed the foundation on which our music is built. Pythagoras (in the five hundreds, B. C.), Plato (in the four-hundreds, B. C.) and Aristotle (in the three-hundreds, B. C.) wrote about what they found in research in these phases of music.

If they could hear our scale system they would probably think it was "sweet", or too easy. "Why", they might say, "you have only

two modes for your scales, major and minor, whereas we had seven, besides many combinations." "Good gracious!" you might say, and ask them what the names of their modes were, and they would give you these names: the "Dorian mode, the Phrygian mode, the Lydian, the Hypodorian, the Hypolydian, the Mixolydian. The modality of the scale depended upon collocation and arrangement of the tetrachords, which gave us several more scales in each mode". "That's all Greek to me!" you might reply (but at least you have heard of tetrachords, and that's where they came from). They might also explain that our tonic is always at the beginning of the scale, but theirs might be at the beginning or in the middle, which made things much more complicated.

If you want to get an idea of how those old Greek modes sounded, play the two examples of



America given herewith on your piano, one in the Dorian, one in the Phrygian and one in the Lydian mode. You will notice a strange effect, like neither our major nor minor mode.

There were various forms of instruments to accompany the singers, the principal one being the lyre. The first lyres are said to have been made by stretching strings of sinew across an empty tortoise shell. The early lyres had only four strings but later when

larger ones were made of wood as many as eighteen strings were used.

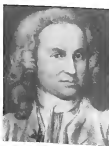
The flutes, or aulos, were also made of wood and were more or less like our flageolets with open holes. Harps were used, mostly imported from Egypt. Pan-pipes, or syrinx, was a series of small tubes, sounded by blowing across the open ends. A primitive form of organ was in use and is said to have come from Egypt.

Some specimens of Greek notation have been discovered, including a little music in a drama by Euripides; another small bit was found inscribed on a marble column, and several fragments of hymns, one to Apollo, written in 279 B. C. was found at Delphi in 1893.

Is it "all Greek" to you? That's because you did not live in Greece about twenty-five hundred years ago!

Johann Sebastian Bach

By Alice M. McCallen



Bach as a young man

The great Johann Sebastian Bach
Had finished his life's span;
It was two hundred years ago
He died, a noble man.

The wonders of his talents rare
Enrich our lives today;
We curve our fingers on the keys
Because he showed the way.

Our major scales, and minors, too,
Attribute, are true to plan.
For it was Bach who tuned them so
As none but genius can.

Among his works we lose the best
His dances, gay and bright.
And chorales, stirring, tender, true,
Attaining Art's great height.

The wide world honors Bach this year
With homage from its heart.
So let us all in tribute pay
Some Bach, to add our part.

The Reserve Bank

By GERTRUDE GREENHALGH WALKER

THE DAY after Ed's birthday his father said to him "Now is a good time to open a bank account. It is a good investment to have a reserve fund and you can start with the five dollars you received yesterday for your birthday. Come on. We'll go down to the bank now."

When they reached the bank Ed noticed the sign over the door which read *Member of Federal Reserve Bank*. "What does that mean, Dad?" asked Ed.

"That means that this bank has bought insurance of our Federal Government to protect savings accounts. Of course the government puts this money into a special reserve account which is not to be used for any other purpose. It is a very fine thing," his Dad explained.

"Something like putting blood

into a blood bank, isn't it?"

"Well," replied Mr. Brown, "you might think of it that way. But you know every successful business should have a reserve fund for its own special needs."

"That reminds me, Dad, that yesterday at my lesson Miss White said I should go over all my old pieces and have them ready to play at a moment's notice so I could do a good job any time I might be asked to play. But she did not call it a Reserve; she called it having a Repertoire."

"Why not call it a RESERVE REPERTOIRE BANK? That's a good name and remember, Ed, if you are always prepared for the unexpected there will be no emergencies. The old adage says 'He who achieves success does so because he has prepared for it.'"

"Good idea, Dad. I'll remember."

Junior Etude Contest

Junior Etude will award three attractive prizes each month for the neatest and best stories or essays and for answers to puzzles. Contest is open to all boys and girls under eighteen years of age.

Class A—15 to 18; Class B—12 to 15; Class C—under 12.

Names of prize winners will appear on this page in a future issue of the ETUDE. The thirty next best contributors will receive honorable mention.

Put your name, age and class in which you enter on upper left corner of your paper and put your address on upper right corner of your paper. Write on one side of paper only. Do not use typewriters and do not have anyone copy your work for you. Subject for Essay, "Why I Study Music."

Essay must contain not over one hundred and fifty words and must be received by JUNIOR ETUDE, BRYN MAWR, PENNSYLVANIA, on or before the first of November.

Who Knows the Answers?

(Keep score. One hundred is perfect)

1. What is the difference between a note and a tone? (5 points)
2. In which major key is C-sharp, E-sharp, G-sharp a dominant triad? (10 points)
3. Was the "Choral" Symphony composed by Wagner, Beethoven, Brahms or Debussy? (15 points)
4. What was Mozart's middle name? (5 points)
5. In the minor scale of B-flat, which finger falls on C? (5 points)
6. Which of the following words are used in music: bard,

bracket, brace, pith, baton, median? (10 points)

7. From what composition is the theme given with this



quiz taken? (5 points)

8. Which of the following terms indicates the slowest tempo: moderato, allegretto, andantino? (10 points)
9. What is a double concerto? (15 points)
10. What is the lowest tone played on the oboe? (20 points)

(Answers below)

Letters

Answers to above quiz

1, a tone is heard, a note is written on paper; 2, F-sharp; 3, Beethoven; 4, Amadeus; 5, the thumb in each hand; 6, brace (the curved line that joins the staffs together), baton (the conductor's wand); 7, second movement of symphony, "From the New World," by Dvorak; 8, andantino; 9, a concerto for two solo instruments and orchestra; 10, B-flat below middle C.

★

Results of June "SUMMER MUSIC" Contest

Prize Winners

Class A, tie; Bernice Kamei (Age 15), Hawaii and Shirley Reese (Age 15), Georgia. Class B, Joan Claus (Age 12), Missouri. Class C, none.

Honorable Mention

Linda Plzak, James Potts, Anita Fuller, Patricia Flower, Tony Saltzman, Roberta Barsky, Rosalie Perlatto, Kathryn Siciensky, Joy Otey, Jean Petras, Anella Loudon, Cornelia Johnston, Bill Bradley, Olive Stevens, Jean White, Neva Detmers, Johann Brune, Stella O'Neil, Marion Roberts, Janice Dolittle, Helen McCombs, Jackson Wood, Mary Belle Hirsch, Doris Campbell, Lucille Lundblad, Mary Frances Heberle.

Dear Junior Etude:

• I play the piano and violin. I do not think there is a national orchestra here but we have a national choir. We speak Spanish, of course, and for years the only school here was a Spanish school but lately we have gotten an English school and I go to that. Every week we have music in school. My favorite composers are Bach and Tchaikovsky.

Kathleen Clark, Columbia, South America

Dear Junior Etude:

... I am just a beginner in music and have taken lessons only six months. I would like to hear from other Junior Etude beginners.

Dawn Clark (Age 10), Massachusetts

Dear Junior Etude:

... I have studied piano for six years and flute for two years and also sing in two choirs. I would like to hear from other boys and girls who are interested in musical instruments.

Patricia Antonio (Age 12), Ohio

Dear Junior Etude:

... I have taken lessons for over three years. I would like to hear from other Junior Etude readers, especially those from outside the United States.

Diana Tilley (Age 11), North Carolina

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Fashions in Music

Some reflections by CYRIL SCOTT

BRITISH music has so radically changed within the last sixty years that if a late-Victorian professor could rise from his grave he would certainly not recognize it as British—and perhaps not even as music at all! The very things that the Victorian professorial mind regarded as a sign of bad musicianship are now so frequently employed by all and sundry that but one conclusion can be drawn, viz., "The golden rule is that there is no golden rule," as Bernard Shaw unfaintly years ago.

Yet although music itself has been liberated from many academic restrictions we are faced with restrictions of another type instead. The would-be up-to-date composer can now write *false relations* and *conservative fifths* until he and his listeners are blue in the face, but one thing he must not do—or so he thinks—is write anything which savors in the remotest degree of romanticism or the romantics, for if he did he would be hopelessly out of fashion!

Yet the weakness of this attitude is shown up by the fact that whereas great composers in the past may have unwittingly set a fashion, they themselves were never dominated by one; they went their own sweet ways and let fashions "go hang."

Wagner, by ignoring a previous convention, set the fashion of writing operatic arts as one continuous whole and thereby greatly enriched operatic form; but when a fashion dictates that certain attributes (as opposed to mere devices) must be taloned, then the result is impoverishment instead of merely change.

In point of fact this new type of penitence—though its devices do not recognize it as such—is far more restrictive than the old type, just because it is directed towards attributes as well as style.

As the great ones from Handel onwards, knew and demonstrated, the essentials to a satisfying work of art are contrast and variety. Yet as soon as music is consistently deprived of such qualities as charm, tenderness, beauty, etc. (all lumped together under the word romantic), then the result is monotonous and regarded as "strength." For, say, consist in evading a number of basic and contrasting attributes essential to genuine art, but in the creative power to present them in a new way.

I am aware that almost the worst purport piece of music is that it's old.

fashioned; but then that simply means it is not original.

On the other hand, a new-fashioned piece of music is not original either, for if it were it would not follow the trend of any fashion.

How then can composers wisely be judged? The problem is such a baffling one that critics have made the most humiliating blunders ever since the dawn of professional criticism.

Yet composers have made equal blunders, thus showing that they are not wise judges of their fellow-composers, past or present. Although eminent composers have rightly judged those they happened to like they have often grossly misjudged those they happened to dislike.

After hearing the Eighth Symphony, Weber said that Beethoven was fit for the madhouse; Debussy uncharitably referred to Beethoven as *le vieux sourd*; Ravel dismissed Tchaikovsky as metrical and vulgar—and so on and so forth.

All of which serves to disarm in the fact that there are no reliable rules by which a creative artist can be assessed. But that is by no means to deny that there are certain things by which he should not be assessed.

The artistic value of a composer's works cannot be assessed, for example, by the frequency with which he may use certain devices, chords or whatnots; otherwise the last movement of the Fifth Symphony by Beethoven would stand condemned on the grounds that he used the common chord of C an unprecedented number of times. (Sir Thomas Beecham even collected to count them.) Nor can we forget that Beethoven made very frequent use of the dominant seventh.

Yet if a present-day composer were to employ some uncommon chord as often as Beethoven used chords that have since become more or less common ones, he would most likely be denounced as a mannerist, therefore in true inventiveness, and therefore only fit to be labelled a second-rate artist. He would also be denounced as a mannerist if he employed *agognesi* to the extent they were employed by Handel and Bach.

From which it will be gathered in the end how unreliable is analysis as a means of valuing contemporary music. There is an elusive something in true art which defies analysis and which most certainly has nothing to do with any prevailing fashion.

This article originally appeared in
MUSICAL OPINION, March 1950

Presser

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Teacher's Roundtable

MAURICE DUMESNIL, Mus. Doc., advises readers concerning recital pieces and nocturnes

WANTS SAINT-SAËNS SOLOS

During the last semester my teacher gave me the first movement of Saint-Saëns' Concerto No. 2 in G Minor, and I liked it very much. It also helped me very much with my technique. I would like to know if there are any piano solos by him equally suitable for recital performance.

—(Miss) D. J. K., Illinois.

Yes, Saint-Saëns has written several brilliant and effective solo numbers, the "Étude in Form of a Waltz" for instance. If after conquering its last section your fingers don't ease the difficulties in double notes, then I am at a loss to recommend other studies in this direction.

Good for technique, too, is the "Souvenir d'Imania," evocative of the Orient, dashy and descriptive. Watch out for that last page with its passage in broken octaves. These alternated jumps at two octaves' distance, with both hands, are terrific, and they caused me the greatest scare of my life. It happened at a student's recital of I. Philipp's class. When I got to that spot I lost all self-control, "went to it" wildly and . . . came out without missing one note. Luck was with me!

As an effective concert number I also recommend the lovely "Caprice sur Les Airs de Ballet d'Alceste" (Gluck); and last but not least, the "Toccata after the 5th Concerto."

The study of the above pieces is most valuable and they help to develop that clean-cut, incisive precision which is so necessary if one is to reach the higher levels of pianism. Those same adjectives can be applied to Saint-Saëns himself. He was quick, sharp, and caustic in his repertoire. Many of his "bons mots" have been circulated and enjoyed. Here's one, which I think is amusing:

A young socialite and would-be composer once sent Saint-Saëns some of his music. Although he was a good correspondent, the master didn't have time to answer immediately. A week or so later they met and the young man, rather sharply, expressed his sur-

prise at not having received any reply. Saint-Saëns' temper flared up: "Haven't had time," he said. "But what do you mean any way, sending me your music . . . Do I send you mine?"

LIKES NOCTURNES

I am very fond of Chopin's Nocturnes and play most of them, several from memory. I would like to play some by other composers as well, and will appreciate it if you will give me a list, also of numbers inspired in the dreamy atmosphere of the night. Could you mention some not too difficult ones, too, that I could use in my teaching, grades three to five?

—(Mrs.) E. W. L., Ohio.

There is a list of nocturnes to draw from, and first I will mention those by John Field, the precursor of Chopin and the creator of the form. Other lovely ones are by Mendelssohn (from "Midsummer Night's Dream," arranged by Moszkowski); Grieg, Op. 54 No. 4; Ottorino Respighi; Isidor Philipp (sensitive, melancholy, and one of his finest compositions); Tchaikovsky, in F, Op. 10 No. 1; Franz Brendel; Felix Borowski; C. W. Zerkow; F. G. Rathbun.

Under other names but in similar style: the "Clair de Lune" by Debussy and the one by Theodore Dubois; Liszt's three "Liebesträume"; Schumann's "Nachtstück," Op. 23 No. 4; "The Stars" by Schubert, arranged by Guy Maier; "May Night," by Selma Palmgren; "Moon Mist," by James Francis Cooke; "Buena Noite," from Nevion's suite, "A Day in Venice"; "The Torchlight Procession," by Evangelina Lehman; "Moon Shadows," by H. Engelmann; "Nocturne Romantique," by Walter Rolfe.

Like Chopin, Gabriel Fauré has written a series of Nocturnes and because of their difficulty I mention them last. Numbers 1 and 4 are perhaps the most approachable, the first one in particular which conveys an impression of a still night on a snowy landscape, under a starry sky; its poetic appeal is well-nigh irresistible.

Questions and Answers

Conducted by KARL W. GEHRKENS, Mus. Doc.,
Music Editor, Webster's New International Dictionary,
and Prof. ROBERT A. MELCHER, Oberlin College

TIGHTENING PIANO PEGS

• We have an old piano which is hard to keep in tune, but our tuner tells us that there is a substance that can be put around the pegs which tightens them and thus gives many more years of service. I cannot buy a new piano at this time, and if you have any other ideas, I'd be glad to hear them.

—Mrs. G. S., Idaho

If your piano is a pretty good one it is probably worth having this work done to it. My own tuner informs me that he lays the piano on its back, pours the material alongside the pegs, and lets it stay there to harden for a week or so. After this he tunes the entire piano, going over it two or three times to make sure that all the pegs are sticking. Probably your piano tuner would do something like this too, and although his charge seems a bit high, the work he does probably warrants a charge of 25 dollars.—K. G.

ABOUT A FAMOUS BACH PIECE

• In the following excerpt from "Jesu, Joy of Man's Desiring," by Bach, arranged by Myra Hess, how does one play the small-size notes? (See cut). Are they played with the notes just in front of them or after these notes are struck? Since these small notes occur throughout the piece, I suppose the same principle holds good for all. Do these small notes constitute a distinct part or are they just thrown in with no special meaning?



On the fifth page, third score of this same piece, there appears the direction "Half Ped." What does that mean?

—Miss I. S., Tennessee

These small notes are to be played with the large notes, not

after them. They are printed in this fashion to show that they constitute a separate melodic line. Yes, this same principle holds good for all of these small notes.

Half pedal refers to what some pianists call a "flutter" use of the damper pedal. Instead of keeping the damper pedal down completely, move the foot up and down on the pedal very quickly, in sort of a tremolo effect. This serves to keep some of the harmony sounding while at the same time blotting out part of it. In doing this, be sure that you never release the damper pedal completely, but allow it to rise only about half way. If you will observe carefully, you will note that there is about a half-way point in depressing the damper pedal at which the entire chord is caught. In using the "flutter" effect, you actually use only the pedal action from this half-way point on down.

In this particular composition, I would not recommend the use of the half pedal. I think it is much better in the entire third score of this last page to keep the long octave G's in the left hand sounding by means of the sostenuto pedal with the left foot, and to manage the shifting harmonies on the treble staff with the right foot on the damper pedal.

—R. M.

WHAT NEXT?

• I have a pupil, aged 15, who has had fourth and fifth grade music as well as Czerny No. 636, Heller No. 46, and Kahla sonatas, and is now working on Hanon, some Bach and a Mozart sonata. She has good technique but lacks the feeling for the music. What shall I have her study next?

—Miss A. T., Indiana

All the things your pupil has been taking seem all right to me except for the fact that her training thus far seems to have been too much on the technical side and not enough on the musical. Why not keep on with the Bach and Mozart, but also give her some easy pieces by Schumann and Chopin?

—K. G.

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WILL YOUR STUDENTS SUCCEED?

(Continued from Page 17)

in rhythm. The phonograph records
will play for you groups of tones,
and will repeat them sometimes so
that you can indicate how well you
remember long groups of tones. This
test comes in two series: one series
is for the fellow who has a good
background in music; the other
series is for the fellow who has no
background at all in music. We are
going to give you the easiest test
because you had mighty little musical
training. When you finish, we
shall have a rather exact idea of
how well you understand pitch, loud-
ness, time, timbre—or tone quality,
rhythm, and tonal memory—your
ability to remember groups of tones.
It's a long test, but checks just the
things you need. I'll give you the
official instructions . . .

When he finished the Seashore,
we talked a bit. "There are other
tests about music," I said. "They
measure your ability to understand
and appreciate music. They look
into your background in music. But
there isn't much need to take them,
because you don't have enough
background in music to do a job
with them. We can depend on the
Seashore for most of the answers . . ."

We sat at the table. "Here is a
test of finger dexterity, a measure
of your speed and accuracy in using
your fingers," I continued. "It's the
O'Connor—a good test of finger
dexterity. You need fast and accu-
rate fingers to play many instru-
ments. Even if you want to be a
composer, we have to check on this.
To compose music, you need to play
at least one instrument in each
group: string, brass, woodwind. This
test will give us an idea of the way
you can use your fingers. Now for
the official instructions . . ."

At the conclusion of the test bat-
tery, we summarized the test results.
The Seashore showed that John is
just not able to detect differences in
pitch, loudness, rhythm, time or
timbre. His tonal memory is almost
zero. True, the Kuder showed a high
level of interest in music, but there
were other scores which showed
great interest in meeting and hand-
ling people. The O'Connor showed
very poor finger dexterity. The Oris
gave John a rating of a little below
average in general intelligence.

His only work experience: helping
in his father's fish market. Except
for slight contact with music in his
one year of high school, John had
had no music study. At the age of
23, this man wished to become a
composer!

John listened patiently to the ex-
planations of the test results. Music
school catalogs were placed in front
of him; complete occupational in-
formation was provided. Slowly,

John realized that his fellow-com-
posers would be trained at Juilliard,
Manhattan, Curtis, Eastman, Pea-
body, and many other music schools,
not to mention universities and col-
leges. His interest in music was real,
but not powerful enough to carry
him through an accelerated high
school program to college-level pro-
fessional training in music. And the
tests showed conclusively—and force-
fully—that music was not his field.
He could listen, although not too
well or intelligently. But that was
the most he could get out of music.
No amount of study, piano or any-
thing else, could make John more
than a very superficial listener.

Today John is doing well in his
fish business. With more than \$150
a week income, he is helping com-
munity musical activities—which is
all to the good.

Arthur, the union drummer, was
eager to play trombone or sing. He
was weary of paradiddles and flams,
brushes and solid bass beats. He
was given the Seashore—in Series B,
because he is a professional musi-
cian. He came up excellent and su-
perior in loudness, rhythm and time,
but spectacularly low in pitch and
timbre. Tonal memory was about
average. The O'Connor showed ex-
cellent finger dexterity. His interests
were definitely in music; general in-
telligence slightly above average.

The trombone requires excellent
pitch perception. A man with a "tin
ear" just can't play it. Of course,
a singer who can't hear pitch with
clarity is hardly going to be able to
sing for his supper. But Arthur's
entire work background and most of
his schooling were definitely music.
It might be possible to utilize that
background to sell musical merchan-
dise, or repair musical instruments.
Arthur wanted to play.

The indication: a musical instru-
ment that requires no particular
pitch discrimination and no ability
to separate timbres. The piano is
such an instrument. Once this was
carefully explained, Arthur launched
his career as a pianist. His destina-
tion: dance-band work, fill-in, double,
or in some manner alternating with
drums. He is doing well.

Psychologic testing has been a
blessing to agonized parents and
neighbors, to unhappy, ill-adapted
music-makers, to frantic music teach-
ers. As a fairly frantic music teacher,
I am well aware of the help we need.

Music is becoming a way of life
for many people. Music is the best
filler for leisure time. It is a creative,
participating, recreational activity
without equal. To play, to sing, or
even to listen more fully—these are

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GEORGE GERSHWIN . . . AS I KNEW HIM

(Continued from Page 12)

I know." I was touched by his flatter-
ing compliment. Even after he had
become a world-famous celebrity, he
remained the modest, kind, grateful,
and lovable young man!

Our contact was again established.
In our meeting each other, the sub-
ject of our conversation remained
his musical problems. "Was it a
fact that the whole 'American in
Paris' was in 3/4 time?" he asked me
once. I recommended that he go
through *Lohengrin*, and in it he soon
found the answer to his question.

Before conducting the New York
Philharmonic Orchestra in playing
his own music at the Leviathan
Stadium one summer—his first ex-
perience at conducting a large sym-
phony orchestra—George was wor-
ried and asked me what I thought
he might do to gain confidence.

"Let us go over your music to-
gether," I proposed. He played the
records of the music which he was
about to conduct and which were
recorded under his own personal
supervision—that is, played the way
he wanted them to be played. We
spent hours in practice-conducting.
I tried to give him all the practical
and helpful hints I could give him as
a result of my experience in con-
ducting theatre orchestras. His con-
cert was a triumph.

George loved to talk music with
me, and he always became especially
enthusiastic when our discussion
centered on certain technical details
about which he as yet knew little. He
was always seeking knowledge. Even
at the pianoforte of his fame he asked
me what he should study to obtain
greater facility in writing the slow
movement of a symphony. "Also," he
said, "I want to study Bach's fugues."
Actually he wanted to take lessons!
I persuaded him against it. Instead,
I gave him fully analyzed editions of
Gösta Franck's Symphony in D Minor
and Tchaikovsky's Symphony in F
Minor. For the study of the fugues,
I presented him with the analyzed
editions of Goetschius.

George invited me for dinner one
evening to discuss the orchestration
of his "Rhapsody of the Rivets",
which has become known as his
Second Rhapsody.

He showed me the finished score
pages. The size of the score paper

was unusually large, because no
score paper was available with as
many lines as he needed. He had
these extra size score pages printed
for his own special use. He used fine
architectural pens. The music paper
on which he wrote was thumb-tacked
on a movable table.

When he expressed anxiety about
the form of the work, I suggested
that he play and explain it to
me while I followed the orchestral
sketches. I could not find anything
to suggest except a change in the
closing passage. This was an orchestral
tutti with the piano soloist not
playing at all! I lightly remarked
that perhaps audiences might expect
the soloist to continue to play after
the orchestra stopped. He agreed
with my comment and asked help in
creating an effective ending. I sug-
gested that he use the main motif for
brass and piano, giving it fortissimo.
He sat down and changed the ending
accordingly. When his friend and
conductor, the late Bill Dailey, or-
rived, he warmly announced to him:
"Look, Bill, what new ending Ed-
ward suggested!"

A few months before George
Gershwin's untimely death we spent
an evening in his spacious Holly-
wood home. We had gone through
the printed uncut piano score of
"Porgy and Bess" and the exercise
book he did for Schillinger, when a
visitor came. George introduced me
in his usual affectionate way as his
former teacher. I left then for the
evening, and never saw him again.

THE END



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P. 11—Black Star, P. 13—Drawing by Marian Laren, P. 15—Culver, P. 16—
Shanton, Hazel M. "Measurement of Musical Talent", University of Iowa
Studies, 1935, P. 17—Shanton, Hazel M. "Measurement of Musical Talent",
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